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THE LETTERS OF HELOISE *by* HERBERT CROOKER

20 Cents
SEPT. 11, 1920

Dramatic Mirror

THE SCREEN AND STAGE WEEKLY

CAPT. F. F. STOLL

President of the U. S. Photo-play Corporation and Author of "Determination," the super-feature now under production at Grantwood, N. J.

The Opportunity You Have Waited For

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Never before has anyone encouraged in such a generous way, the ambitions of the girl who wishes to star in the movies.

THE DRAMATIC MIRROR (for 41 years one of America's leading amusement weeklies) and The Universal Film Co. (the largest film company in the World) offer to three girls the opportunity of appearing in Universal pictures with contracts at handsome salaries.

The three winners of the Popularity and Beauty contest now starting under the auspices of DRAMATIC MIRROR and The Universal Film Co. will be the lucky winners.

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The contest is just starting; send in your name today so that we may send you full details and so that you may start early and keep in the lead. The terms are easy, every girl is eligible and can win.

For those who do not win one of the contracts with The Universal Film Co. there will be strings of beautiful indestructible Nataline Pearls. Strings of pearls will be given away with a value up to $150, each according to the girl's success in the contest. With only a slight effort every girl can win one of these beautiful strands of pearls.

Don't let this opportunity slip by. Send in the coupon properly filled out and learn the details of this greatest of all contests.

Contest Editor

Dramatic Mirror, 133 West 44th St., N. Y. C.

Please send me full particulars about your screen contest without obligation on my part.

Name.....

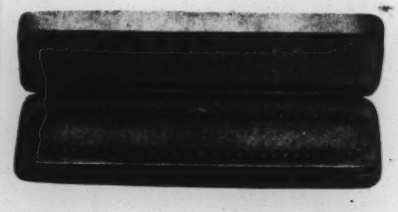
Address.....

City.....

State.....

These Beautiful Nataline Pearls

Every girl will have the opportunity of winning a strand of these wonderful pearls with only a slight effort. Ask a jeweler to show you this prize.



MILO

This quality of Nataline Pearls, known as the Milo, is an exact duplicate of the genuine worth thousands of dollars. Its regular value is $25.00 in any retail jewelry store. **AND—**

THIS IS THE LEAST VALUABLE PRIZE WE OFFER

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Samuel Goldwyn Presents

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in her greatest emotional role

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This woman who had killed "because she loved!" What love had drawn her back from the demi-monde of Buenos Ayres to Paris, to the city of her youth?

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Frank Lloyd directed this picture

Produced by GOLDWYN PICTURES Corporation

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

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When the express whistles

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How would it seem to have time for even a *second* cup of your favorite breakfast beverage?

Borden's Coffee condensed with Milk and Sugar makes it easier to get breakfast. Simply add boiling water and that aromatic, "creamy brown" cup is ready.

Just the right blend of coffee mixed with rich country milk and pure sugar —all this in one economical can with the Borden guarantee of purity.

Tastes delicious — costs little and is always ready to serve.

Coffee without waste

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Borden's Coffee
Condensed with Milk and Sugar

The Illusion of Refinement

would be destroyed by a hairy skin. Long ago a famous French chemist, Dr. X. Bazin, provided the means to banish this reminder of our jungle ancestry. His depilatory, X-BAZIN, cannot be improved upon. It is a fragrant powder, antiseptic, non-irritant; quick and thorough in effect. Satisfaction or your money back.

50c and $1 at drug and dept. stores. The new, economical $1 size includes complete mixing outfit. Send 10c for TRIAL SAMPLE and booklet.

HALL & RUCKEL, 115 Waverly Pl., N. Y.

X-BAZIN
Famous *FRENCH* Depilatory
for removing hair

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ONE—Supply you with a complete list, giving name, address, seating capacity and whether pictures, drama or vaudeville are run in every theatre in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Theatrical or Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving names and addresses of those in the market for your goods.

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load centered on hub carried on both compression and suspension—a revelation in easy riding qualities.

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rims of standard types, proven worthy in service.

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practically the same as wood wheels.

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graceful — substantial — distinctive.

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only a flat surface to wash.

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avoidance of road shock lessens possibility of injury to tires, springs, etc., also adds regularity to fuel feed.

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Tire valve reached without bodily contortions or annoyance of trap doors.

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replaces wood spokes, utilizing regular wood wheel hub assembly.

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The Parisienne Accepts the Nataline Pearl as the Genuine—

A fashionable Parisienne is invariably careful in her choice of gems. Monsieur Nataline's latest creation has solved Madame's pearl problem.

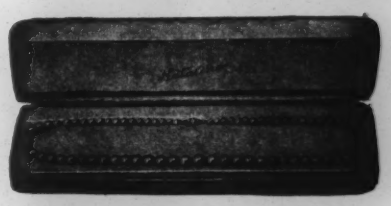
Today, Madame may wear her Nataline pearls with the feeling of securing, in knowing that they cannot be distinguished from the strand worth thousands.

The most exclusive jewelers of Paris display Nataline Pearls which are exact reproductions of the originals kept in their vaults.

NATALINE PEARLS

A Jewel Masters Final Achievement

From $35 to $500 the strand



MILO

This duplicate of the genuine has puzzled experts. It is truly an achievement.

In beautiful velvet case and gold clasp—21" length, $30 —with diamond clasp, $50.

Nataline Pearl Co.—15 Maiden Lane—New York City

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

DOROTHY DALTON

Beautiful star of "Aphrodite," who has won great favor with motion picture lovers by her excellent work in Paramount-Artcraft pictures.

DRAMATIC MIRROR

Broadway Buzz

FROM LOUIS R. REID

"*CARPENTIER,* European heavyweight champion, is returning to keep date to box Levinsky for world's title."—News item. That is not all he is returning for.

. . .

They yelled "George Cohan," "We want George Cohan," "Cohan," "Georgie Cohan" at the opening of "Genius and the Crowd," and, after a painful five minutes, Mr. Cohan marched down the aisle of the theater, through the box and on to the stage. And he left the customers laughing. He did a couple of steps of his old *Yankee Doodle Dandy* song.

. . .

What Will Happen to

the art of the press agent if reduction in the exaggeration of statements in advertisements grows as rapidly in the next five years as it has in the last five. Representatives of "thirty bureaus for better business," meeting in Chicago recently, declared that exaggeration has been reduced 75 per cent. That reduction does not include, of course, theatrical advertisements. We still have with us, as we have had with us for fifty years, "the best play in New York," "the best play in a decade," and "the biggest hit on Broadway. Seats eight weeks in advance."

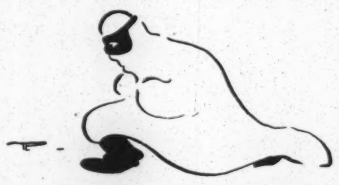
. . .

Prince Carol has gone. Who is the next to make us yawn?

. . .

What Relation Is There ?

"The nervousness of Harlem residents, who were worried two years ago by the operations of a 'spook burglar,' was aroused recently by a report that the invisible housebreaker is again at work. Without a window having been pried open or a door forced the apartment



of Abraham Altman, of 101 West 130th Street, was entered and cash and jewelry valued at $3,000 stolen."—News item.

Sounds a good deal like the operations that take place mysteriously in "The Bat." Does the play inspire the burglar or the burglar inspire the play? Or do both play and burglar inspire the press agent?

. . .

The critics are waiting, it is said, for another crack at an Alan Dale play.

. . .

"How lazy some of those Kaw valley farmers are! They use their automobiles to ride from the house to and from the fields." — Topeka Capital.

And from the house to the barn and the pig pen and the corn crib and the silo and to the chicken coop, too, no doubt.

Cheerio Lambs Club!

Tell us not in mournful numbers
That the New York Journal's slams
Herald gloom and dread disaster
To a bunch of little lambs.

. . .

What If the Tribune

in its desire to be enterprisingly original should erect a bulletin board for the convenience of automobile tourists who want to know when to light their lamps? It could then announce more substantially what it states within in bold face type. The suspense to the watching throng would be intense, but it would add to the excitement of an increasingly-dull city. It was only last Friday that wide-eyed motorists read in the *Tribune* that they were to light lamps on that day at 7.59 P. M. They read on. Saturday they might light the lamps at 7.58 P. M. Such tense anxiety! They still read on. Sunday they were to light their lamps at 7.56 P. M. On Monday—the electrifying news continued—at 7.54 P. M., and Tuesday—the climax is reached—at 7.53 P. M.

. . .

Ziegfeld is the first to put Man o' War on the stage. The greatest horse of any age is represented in the new Frolic in a hobby horse race and wins each night with ease. But more are interested in the jockey than in the horse—a delectable blonde with the name of Sandy.

. . .

How Futile Is a Contest

to determine the five most beautiful women in America when the voters are limited to the metropolitan area! Such an important problem should find its solution in nationwide suffrage. It is manifestly unfair to Louisville and New Orleans to select arbitrarily some much-photographed society girls in New York and declare them to be the most beautiful women in America. Let the nation vote. It is a far more piquant question than most of those which are issuing from Marion or Dayton to confuse the minds of the electorate.

. . .

Cork is winning more publicity than at any time since the days of "The Red Mill." Remember the song which went "You will not find in gay Paree, in London or in Cork the girls you meet on any old street in old New York ?"

Broadway Primer

Q. What is a tense situation?

A. The present race in the American and National Leagues.

Q. Has Broadway anything to compare with it?

A. Only in one or two theaters. Life continues to furnish more tenseness than the illusions of playwrights.

. . .

Over the Tea Cups

Lady Boob: "Do you prefer lemon or cream, one lump or two?"

Boob: "Lemon and one lump, if you please."

L. B. "Beastly weather for this time of year, don't you think?"

B. "I'm sure I haven't noticed."

L. B. "I'm reading an awfully cute book now. It's by Ibsen."

B. "Yes? What is it?"

L. B. "'A Doll's House.' Oh, it is simply stunning. So tangible, yet elusive, if you know what I mean."

B. "I haven't read it, but I enjoy his 'Leather Stocking Tales' very much."

L. B. "I thought they were by Bunyan."

B. "So they were. I knew it was one of these Renaissance authors. Oh, there's Harry Williams over there. I must see him."

(They take leave of each other).

L. B. "What a boob he is."

B. "What a boob she is."

. . .

Can you imagine a world sorrowing over the fact that John D. may not receive his Standard Oil melon? Can you not picture him in his rich preserves waiting disconsolately for the dividends that are never to come? Neither can we. Isn't there a hitch somewhere? Is not the news a little premature?

After hearing Charles E. Hughes declare from the balcony of the Hotel Astor on a certain November evening in 1916 that his feeling was "one of responsibility rather than elation" we are inclined to wait until all the returns are in.

. . .

Are Not Your Sympathies

with the young man who was fined $3 for jumping on the stage of a theater and kissing a singer when she sang *Kiss Me*. Too long have these singers had their way. And now one shows the poor sportsmanship of protesting when some naive young man takes her at her word.

Signs of the Times

"The biggest electric church sign in the United States is being made for the Union Methodist Episcopal Church, Forty-eighth Street, just west of Broadway."—News item.

Good-bye Wrigley,
Good-bye Rit,
Good-bye kitten with a spool.
Good-bye Realart's swinging girl,
Good-bye Fleischman's swimming pool—
For the Methodists have got a sign
Quite the biggest in its line.

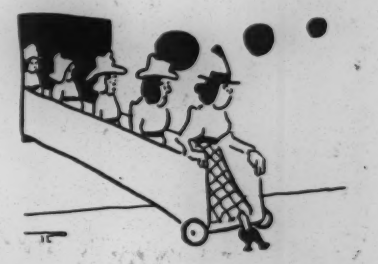
(Chorus of managers)
They may not believe in theaters,
In dancing or in wines.
But you may take it straight from us they all believe in signs.

(Chorus of Methodists)
The sign will carry a brilliant cross
Six feet tall and four feet wide.
It will shine so gay upon Broadway
That no sin can ever hide.
Under the cross there will be a flag
('Lectrically-lighted American flag),
A church flag, and clock will complete the sign,
The biggest night sparkler in all its line.
We'll beat the plays and the cabarets
And the gums and tobaccos for the jays,
And the movie stars and the motor cars,
And the rubber heels that remove the jars.
It will scour the sky, twenty-five feet high,
This sign
this sign
this sign
this sign
This sign at the sign of the Methodists.

. . .

Do You Remember

when London used to send over "pony girls"? They decorated musical revues on this side for several years—or was it decades? But in spite of the burden of time which hung heavily on their faces they managed to put considerable vigor and not a little grace in their dances. They managed, in short, to captivate elderly and unattached clubmen. Then they disappeared mysteriously. And now come more girls from London—Palace girls they are called, in honor of the Palace Theater where they used to exercise for the financial and artistic glory of Sir Alfred Butt. As the Palace has gone over to the



movies the girls sought other worlds to conquer, and New York is their first stop.

. . .

Broadway is at sixes and sevens.
How do you make that out?
Six or seven new plays open every week.

ALICE LAKE

Popular Metro star whose work in her latest picture, "The Misfit Wife," marks her as one of the leading players of filmdom

"Travelin' Around" By Pearl White

A Late Start But a Successful One—An Amateur Fog Horn—The Business of Passports—A Lost Sable Coat and a Publicity Story

I BOARDED the *La Savoie* just one minute before actual sailing time and about an hour and a half after the scheduled one. I don't believe in wasting time even though the hour and a half in question would mean the gay excitement of pre-sailing time on shipboard.

So when it was found that the closing scenes of "The Tiger's Cub," the second production I was making for William Fox, demanded more of my time than had been at first expected, I sent my maid and my bags down to the ship while I remained behind at the studio. When I had hurriedly removed my make-up and donned my travelling togs the ship should have been sailing calmly past the Statue of Liberty and so I upset all traffic regulations along Fifth Avenue as I raced along, wondering if it would be possible to overtake the boat at Sandy Hook if the fastest speed boat procurable raced after it.

But when I arrived at the dock I had time to bid a fleeting farewell to the friends gathered there to see me off and assign one of them to drive my car home. And so I was off for Europe and the vacation which came after a hardworking year. (You know the idea that motion picture stars have no work to do except dress expensively and look beautiful is another of those theories exploded during this period of motion picture enlightenment.)

An Amusing Incident

happened during the trip across. During a dense fog that had enveloped the ship for several days the captain heard a peculiar fog horn—one so different from any he had ever heard that it puzzled him. The wireless operator tried to get in touch with the mysterious ship—to no avail. Evidently it was some tramp schooner with an old-fashioned equipment, and the captain of the *La Savoie* was really concerned about the situation as the fog horn sounded so perilously near. The immense ship was stopped—an expensive matter, as those familiar with the mechanism of great ships will realize. Again and again the *La Savoie* signalled. Again and again the aggravating fog horn answered always in the same nearby fashion. Then the wireless operator as he rushed down the steps from the captain's bridge in another effort to reach the ship by wireless saw a small figure standing behind a piece of machinery hardly discernible in the fog. It was one of the youngest passengers, a boy of twelve, and he was having a glorious time blowing into an empty bottle and even as the operator stood watching, produced the sound of the mysterious fog horn.

"Whoever taught you that trick?" he demanded, and the boy answered proudly, "Pearl White, she sits at our table!" And I had to admit that it was true but that I never realized the little boy would use his newly acquired accomplishment so strenuously or expensively.

At Ventimiglia, the famous changing place on the Franco-Italian border, I found myself in a serious predicament. Just as the train was leaving Italy a handsome, flashily dressed man demanded the right

To See My Passport

and as I showed it to him politely demanded I leave the train with him. I do not understand Italian and from the man's manner decided that he was trying to flirt with me. I ordered him out of my compartment. The man now became less polite and more insistent and before I fully realized what was happening he had taken me by the arm and escorted me out upon the station platform. As I saw my train pull out of the station I had more than half resolved to resort to a stunt I used to practice in serial pictures, making a flying leap to the platform of the last car, but an excited little group of government officials who had gathered around made this impossible.

It was then one of them informed me that I had neglected to have my passport vised before leaving—a most important matter during these days when the red tape imposed by the war still lingers. I found that the neglect caused by my hurry meant that I was a political prisoner—a situation that was at the least annoying.

The man who told me of my predicament scanned the passport handed him and as he read my name said "Why of course you wouldn't be a spy," and then with a twinkle in his eye added, "except maybe on the screen!"

Although I had no further trouble with the Italian officials the incident caused me a great deal of discomfiture. Because my train had left I had to wait a couple of hours for the next one and when I finally boarded it found there were no sleeping accommodations to be had. I tried to make myself comfortable using a fur-coat as covering, for the night was extremely chilly.

At Marseilles a newspaper man asked if I would allow him to photograph me. I stepped upon the station platform. Although I was gone but five minutes at the most my sable coat—valued at $20,000—was gone upon my return. My arrival in Paris minus my coat and with a severe cold was anything but pleasant, even though the Paris police were most attentive and promised to do all in their power to recover the coat. A few days later the cold developed into influenza and for a while my condition was extremely serious.

Shortly after my recovery I

Met Fannie Ward

in the lobby of the Paris Claridge Hotel.

"That was a great publicity story about the theft of your fur coat," said Miss Ward after the first greetings were over. "The Paris papers were full of it, and do you know, I almost believed it myself!"

"Believed it," I exclaimed. "Well, I know I do!"

Pearl White, the famous serial star, who is now making feature pictures for Fox. Her first is "The White Moll"

Even the loss of my coat was forgotten in the fun of buying clothes. I was as enthusiastic as any bride buying her trousseau.

America has nothing on France in the matter of strikes. I passed through three in Paris, the railroad, the taxicab, and the shipping strike.

Max Dearly, the most famous of French comedians, invited me to a performance of his play, "The Geisha Girl." I had an important engagement at the Fox Exchange and Mr. Dearly loaned me his car, which was to take me there and call for me in time for the evening performance. At what I thought was the correct address I dismissed the chauffeur, telling him to return in an hour, and then after he had left discovered to my consternation that I had left my purse in the car and that I was at the wrong address.

Without even a coin to telephone I was indeed in a predicament. I wandered around the streets trying in vain to find the familiar name of Fox or a passerby who could give intelligent instructions just how to reach it. Then at the entrance of a little shop I encountered the broad smile of the shopkeeper's wife, and encouraged by its warmth, explained my lack of funds and asked permission to use her telephone. I was met by a volley of delighted adjectives.

The Situation Was Saved

and I found upon phoning that I was but one block from my destination. The courtesy of the little Frenchwoman pleased me beyond all power of expression.

So in spite of forgotten visés, the loss of my coat and the discomfitures endured through three great strikes, I had a splendid vacation and was so pleased with the lands I passed through and the people I met that I plan another trip this fall. The last strike really pleased me more than anything else, because the sailing date of the *La France* was delayed five weeks by the shipping strike, enabling me to spend more time than I had planned in the Paris, which was such a source of fascination to me.

There is a gay irresponsibility to traveling. You may try to deceive yourself. You may try to burden yourself with the cares and worries of a railroad ticket agent or the information dispenser in a railroad station but deep down in your heart you don't care what happens. It is this zest of the unexpected, always liable to happen around the next corner, that makes traveling such a keen delight. I enjoyed every moment of my jaunt in Europe.

One Should Not Expect

too much of Europe these days—and nights. The carnival spirit is missing. In Paris one encounters darkened restaurants at eleven p.m. The old night life seems a thing of the past. But the thrill of the atmosphere of the boulevards is still present. The Champs Elysee is as enchanting as ever and the Rue de la Paix is as suggestive of the modiste as in the glorious days before the war. I am inclined to think that good Americans will continue to go to Paris when they die. Why shouldn't they?

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

ALICE TERRY

Who has been selected for the leading feminine role of Metro's all-star production of "The Four Horsemen of the Apocalypse," from the Vicente Blasco Ibanez novel

THE NEW PLAYS ON BROADWAY

"GENIUS AND THE CROWD"

Silly and Naive Play of a Violin Virtuoso

Comedy in three acts, by John T. McIntyre and Francis Hill. Gowns by Schneider-Anderson. Produced by George M. Cohan, at the Cohan Theater, Sept. 6.

Philippe Trava.....George Renavent
Robert G. Burr.....Frank Otto
Harrison Lloyd.....H. Cooper Cliffe
Dickson .....Frank Hollins
Parker .....Frank Ross
Gasparo Tagliani.....Fuller Mellish
Salvatore Venneto .....Howard Boulden
Giovanni Sataro.....Max Froelich
Luigi Baccigalupo.....Charles Bartlett
Edouard Barna.....Wright Kramer
Tenor Soloist.....Ralph Brainard
Mira Van Ness.....Marion Coakley
Madame Trava.....Viola Leach
Louise Gribert.....Marie Pecheur
Mrs. Lanham.....Leonora Ottinger
Rosamond Lanham....Vera Fuller Mellish
Vera Cleeve .....Constance Beaumar
Serafina Loriola .....Katherine Stewart

It is a naive play which George M. Cohan elects to usher in his producing activities in New York unassisted by Sam H. Harris. It would seem as if his sense of the theater, his sense of "what the public wants," his sense of humor and satire might have been exerted to better advantage. Certainly, "Genius and the Crowd" bears but little of the Cohan stamp that is now familiar to Broadway. The work of two Philadelphia newspaper men, it professes to show the annoyance and anxiety which crowds have for a musical virtuoso, driving him at length to a determination to abandon his career.

And then obviously and futilely it shows a typical Cohanesque American bounder—an automobile salesman in this instance—resourcefully inspiring the virtuoso to a renewal of his triumphs by arousing the spark of jealousy. The genius fulfills his engagement at Carnegie Hall and wins his secretary for his bride. He couldn't get along without her. She had accompanied him on many European tours, without a hint of scandal, and he was to take her to a secluded village in Spain when he had resolved to give up the concert stage. He wanted only to be "good and clean."

The mechanism of the play is always exposed. And various crudities creep in in the production which add to its general obviousness.

The second act takes place in the repair shop of an old musician where the young genius finds refuge and where he is compelled to listen to the theatric rantings of an old singer, the spread-eagleisms of the Broadway wisecracker and the maudlin sentimentality of the old shopkeeper.

And it is there he is aroused by jealousy of the American-over-all motor car peddler until in a fine burst of hysterics he marches off for Carnegie Hall and an audience which he didn't suspect might be composed of real music lovers and students.

George Renavent did well as the youthful genius, though he was always in difficulty in trying to make his situations and dialogue convincing. *Marion Coakley* was decorative as the secretary. *Fuller Mellish* made a good sketch of the old shopkeeper. *H. Cooper Cliffe* was a dignified impresario. *Frank Otto* was the bounder and *Wright Kramer* posed and gestured as the decadent opera singer. LOUIS R. REID.

"Genius and the Crowd" Futile—"Little Miss Charity" and "Honeydew" New Musical Comedies—New Frolic Opens

"LITTLE MISS CHARITY"

Musical Comedy of Sentimental Crooks

Musical comedy in two acts and four scenes. Book and lyrics by Edward Clark. Music by S. R. Henry and M. Savin. Staged by Alfred Hickman and C. A. De Lina. Gowns by Schneider-Anderson Company. Produced by R. G. Herndon, at the Belmont Theater, Sept. 2.

Rosalie.....Lucille Williams
"Dickey" Foster..Frederick Raymond, Jr.
Graham.....Henry Vincent
"Fingers" Clay.....Frank Moulan
Amy Shirley.....Marjorie Gateson
Angel Butterfield.....Juanita Fletcher
Miss Wheeler.....Edna Shaw
Woodruff Porter.....Benard Wells
Mortimer Gayling.....Jere McAuliffe
Billikine.....Lillian White

The favorite legerdemain of Broadway—converting a farce into a musical comedy—was practiced at the Belmont Theater last Thursday night, the result being "Little Miss Charity," once briefly known to New York as "Not With My Money." Sprightly tunes and a skilful interpretation of three or four of the leading roles, and a novel use of lyrics to advance the action of the story contribute whatever merit there is to the musical comedy. Beginning tediously, "Little Miss Charity" gradually increases in interest until one feels that the era of intimate musical comedy is about to be restored, with its quiet humor, its dainty dances and its dignified comedy. And this impression is enhanced by the methods employed by *Marjorie Gateson, Henry Vincent,* and *Frank Moulan.*

Miss Gateson not only dances with litheness and grace, but she is personable and quietly agreeable as well. *Vincent* is a new figure on Broadway and he adds amiability, assurance and versatility that undoubtedly will carry him far. As for Moulan, he seems as happy as if he had the honorable burden of Gilbert and Sullivan at the Park, dancing and cutting capers with his old time zest and good humor. *Juanita Fletcher* is a winsome heroine.

The story ambles innocently and innocuously upon the theme of the reformation of a band of swindlers. Three soft-spoken and deft-fingered crooks find employment with a silly girl who has millions to dispose of to charity with the purpose of walking off with the major portion of the estate. The leader falls in love with the heiress and swings his comrades into reformed line, and all work energetically towards the establishment of his ideal—a model city.

Thus is another nursery tale provided for the unsophisticated of Broadway. The success of the piece depends upon the extent of the unsophisticated. LOUIS R. REID.

* * *

"HONEYDEW"

Tuneful Score by Zimbalist a Feature

Musical comedy in two acts. Book and lyrics by Joseph Herbert. Music by Efrem Zimbalist. Staged by Hassard Short. Gowns by Henri Bendel. Produced by Joe Weber, at the Casino Theater, Sept. 6.

Henry Honeydew.....Hal Forde
Sylvester Adams.....John Park
Howard Taylor.....Sam Ash
Captain Dick.....John Dunsmure
Jack .....Kuy Kendall
Pedro .....Frank Gill
Chauser .....Fred Manatt
Timothy Hay.....Walter Morrison
Mrs. Vanoni....Theresa Maxwell Conover
Lenore .....Dorothy Follis
Muriel .....Ethelind Terry
Penelope .....Marie Hall
Conchita .....Mlle. Marguerite
Daisy .....Evelyn Earle
Sing Loo .....Helen Long

An expert repair man can speedily make a popular success out of the Zimbalist musical comedy, "Honeydew," if he is permitted to subdue the obstreperous plot and to put some life—preferably *Mlle. Marguerite*—into the tedious first act. The rest of the production can easily take care of itself, for the cast is capable, the Hassard Short staging notably handsome and the eagerly anticipated Zimbalist music melodious, varied and sometimes catchy.

The story concerns the promiscuous possibilities of divorce, and the treatment is serio-comic.

While these matrimonial episodes are taking place a militant and overlapping mother-in-law transfers her rule from one household to another. *Ethelind Terry* was pleasant and vivacious as Muriel, and *Dorothy Follis* was wistful and pretty as Lenore. *Hal Forde* did excellent work as Henry Honeydew, a role which ran the gamut from farce to tragedy. *John Dunsmore* made a rollicking Gilbert-and-Sullivan naval officer. *Sam Ash* sang beautifully and *Kuy Kendall* danced well. *Theresa Maxwell Conover,* as the mother-in-law, was very funny in a brief drunken scene. *Mlle. Marguerite* created a miniature sensation with her Spanish dances.

Efrem Zimbalist is to be felicitated for his work on the score. Already known as one of our most brilliant concert violinists, he now demands serious consideration as a composer of artistic ideal. BERNARD SOBEL.

* * *

"MIDNIGHT FROLIC"

Ziegfeld Again Exhibits Carnival Spirit

Revue in two parts, . Lyrics by Ballard MacDonald. Music by Harry Carroll. Gowns by Cesare and Schneider Anderson. Staged by Edward Royce. Scenes by Joseph Urban. Produced by F. Ziegfeld, Jr., on the roof of the New Amsterdam Theater, Sept. 2.

Principals: Teddie Gerard, Rath Brothers, Dooley Brothers, Ed. Hanley, Ruth Budd, John Steel, Edythe Baker, Kathlene Martyn.

It is through no fault of Monsieur Ziegfeld that New York has failed to live up to its great opportunity, created by the war, of becoming the leading carnival city of the world. He has done his share. But the odds were against him. After all, M. Ziegfeld only worked nights whereas Anderson and Bryan and Pussyfoot worked day and night.

He can always be depended upon, can Ziegfeld. He knows how to prolong the absence from home and hearth entertainingly. He scours the country for types of youthful beauty and finds them. Once they are found it is not difficult for him to project them against an Urban landscape and sky for the pleasure of the midnight sons and daughters.

The British beauty, *Kathlene Martyn* continues her success as a piquant singer and dancer. The *Rath Brothers* demonstrate their finish and poise in athletic poses. The *Dooley Brothers* burlesque the Raths with genuine comic skill. *Teddie Gerard* brings snap and abandon to her numbers. *Ruth Budd* defies the law of gravitation on the slack rope and rings confidently and winsomely, and *Ed. Hanley* does some amusing juggling tricks. LOUIS R. REID.

(*New Plays continued on page* 464)

20 YEARS AGO TODAY

"Arizona by Augustus Thomas is Produced at the Herald Square with Cast Including Theodore Roberts, Vincent Serrano, Eleanor Robson and Edgar Selwyn.

"The Husbands of Leontine" Is Produced at the Madison Square with Isabel Irving, Maggie Holloway Fisher, Fritz Williams and E. M. Holland in the Cast.

Weber and Fields Open Fifth Season with "Fiddle-Dee-Dee" and "Quo Vas Iss."

5 YEARS AGO TODAY

Cohan and Harris Produce "The House of Glass" by Max Marcin at the Candler.

Marie Tempest Appears in "The Duke of Killicrankie" and J. M. Barrie's "Rosalind" at the Lyceum.

Metro Releases "Destiny" with Emily Stevens and George Le Guere Heading Cast

"The Heart of Jennifer" Starring Hazel Dawn is Released by Paramount.

Vitagraph Presents Richard C. Travers in "The Man Trail."

FAY MARBE

Scoring a signal triumph at her vaudeville debut at the Palace this week, singing inimitably such songs as "Tra-La-La" and other late hits from "Music Box"

AT THE BIG VAUDEVILLE HOUSES

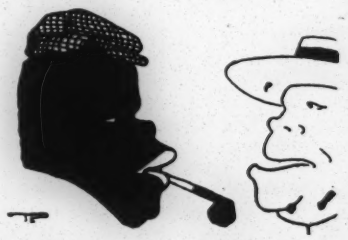
COMEDY BUNCHED IN NEW PALACE SHOW

Fun Doesn't Start Until Bill Is Half Through

The comedy at the Palace this week is all bunched together, with a brace of acts appearing that either contain songs, music or dancing before any effort is made to turn loose laughter.

Patricola started the first bump at fun-making, with *Leon Errol* causing his usual riot of laughter with his inimitable sketch, "The Guest." Then after intermission, *Jimmy Lucas* struck a tough spot but topped off one of the nicest and most legitimate laughing hits of the bill.

The show ran longer than it appeared in print, so that *Moss and*



Frye, the colored comedians, wisely refrained from doing their usual act, working less than six minutes in the "next to closing" spot, singing a topical number effectively and going big with what little they offered.

Closing the show was the new dancing act of *Albertina Rasch's* that is entitled "Sun and Earth," which is both artistic and entertaining. *Miss Rasch* is a graceful, artistic artist and everything she does is executed superbly and faultlessly.

The Palace show runs: *Maxine Bros. and Bobby* (a fox terrier finely trained), *Fay Marbe, Wallace Bradley* and *Grette Ardine, Patricola* and *Adelaide Mason, Leon Errol*, Intermission, *Jimmy Lucas, Ford Sisters, Moss and Frye*, "Sun and Earth," *Albertina Rasch.*

Miss Marbe's opening at the Palace attracted considerable attention and it was gratifying to her friends when she made good with a vengeance. She sang and acrobatically danced to big returns. One of her vocal hits was *The Jazz Vampire.*

Bradley and *Ardine* were well received and the applause was hearty from all sections.

The *Patricola-Mason* turn is a new one, with *Thomas Patricola* combining comedy with dancing that established him in big favor at the Corner. *Miss Mason* proved an acceptable foil and there was no doubt as to the genuineness of their hit.

The *Ford Sisters* added to their laurels, this act being one of the most popular and entertaining of its type that comes to the Palace.

MARK.

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HOLIDAY BILL AT THE COLONIAL

Santrey and Jazz Band Are Hit of Program

A holiday audience, enthusiastic and eager for encores, greeted the new bill at the Colonial. The various acts deserved the appreciation shown, for they had originality and freshness. After the Colonial Pictorial had told its news story, *Leo Zarrel and Company* gave a clean-cut acrobatic performance which included some good balancing. *Eddie and Birdie Conrad* deserved a place of more prominence, with their ingenious "Honey Songs."

Henry Santrey and his band made the hit of the bill. This well known act is a joyous combination of comedy and syncopation, displaying our national musical product to the best advantage. The young pianist is a whizz at jazz cadenzas while *Mr. Santrey*, with the grace of a minstrel interlocutor, presides, sings and directs. *Jim Toney* and *Ann Norman* have many friends at the Colonial, where *Jim's* knock-kneed dance is a special favorite. *Ford Sisters* have a pretentious act called "Frolics of 192—," which includes rich settings, a five-piece orchestra and several costume changes. Outside of the clog numbers, however, the dancing is commonplace. *John Patrocola's* "Humor of Today" is very heavy stuff. Perspiration and miscellaneous floppings occupy a prominent place in this somewhat extemporaneous number which, nevertheless, won a hearty hand.

"Hard Boiled Hampton" is a clever playlet by *Billy Miller* and *Stephen G. Champlin*, who give *Harry Holman* many funny lines in his role of autocrat. Especially good are his telephone conversationalities.

Robert Emmet Keane won approval with his entertaining collections of stories, songs and readings. More comedians of this sort would be a welcome addition to vaudeville, for *Mr. Keane*, being urbane, droll and skillful, gives real distinction to amusement. The bill closed with a musical act by *Bradley* and *Ardine* who appeared without explanation in place of the scheduled "Rose Revue." Their number included several sprightly dances, pleasing songs and costume changes.

SOBEL.

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"ALL GOOD" BILL AT THE ALHAMBRA

"Troubles of 1920" and Irving and Jack Kaufman Please Large Audience

It was a very demonstrative holiday audience that greeted the Alhambra players for the week of September 6th, at the opening performance on Monday afternoon, and a very appreciative one.

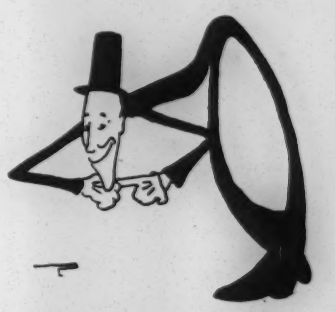
In place of the conventional acrobatic opening act, *Rudinoff*, of the Follies Marigny Theater, Paris, was announced in "The Courtship of a Nightingale." *Rudinoff* was lazily sipping tea when the curtain arose on his studio setting, but he became livelier and livelier as the act progressed.

Next came the *LeGrohs*, in a "Pantomime Novelty." The younger *LeGroh* virtually tied himself into knots while executing his remarkable gymnastic stunts, while the feminine member of the trio executed a series of one-hand handsprings that proved quite thrilling, the elder male member contributing some comedy on the side.

Our musical record friends, *Irving* and *Jack Kaufman*, then breezed onto the boards, after singing a song behind the closed portals of an imitation phonograph and indulged in a vocal frolic which was vociferously applauded.

Matthews and *Ayers*, in a skit entitled "Hard Boiled," "pelted" the audience with some "jazzy" puns.

The success of the afternoon was *George Jessel's* "Troubles of 1920," a satire on the revue epidemic in six scenes, with twelve pretty trouble makers and *Fred Holmes* and *Lulu Well*. *Mr. Jessel* himself plays the part of the youth who conceives the



revue idea and persuades his adoring mamma to put into his venture the money she has saved to buy a bungalow at Averne.

After intermission the *Wilton Sisters*, billed as "clever youthful entertainers," appeared in infantile attire and gave a rather prosaic and grown-up performance which would be more convincing in young lady attire.

Pearl Regay, assisted by her own Jazz Band, in "Terpsichore Meets Syncopation," appeared in some dazzling costumes and executed a series of dances which were truly artistic and clever.

Joe Morris and *Flo Campbell*, a strange combination of feminine comeliness and masculine lankiness, pattered through an offering entitled "The Avi-Ate-Her," *Mr. Morris* ascending to a box and knitting to the accompaniment of a running fire of verbal comedy between himself and *Miss Campbell.*

Mlle. La Toy and *Her Pets* closed the well balanced bill, with a remarkable exhibition of canine intelligence.

ELITA.

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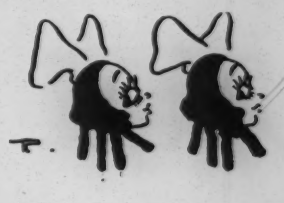
DARLING SWINGS ROYAL BILL AROUND

One Act Drops Out with Harry Cooper Substituted

This is one of the busiest weeks *Al. Darling* of the Royal has put in during his stay uptown and before Wednesday he had made change after change in his show and wasn't sure that another might not be made be-



fore the week was half out. Any one dropping in Tuesday matinee would not have recognized the same show that opened the Royal's holiday week Monday.

Tuesday matinee found the show not only switched around but had *Harry Cooper* inserted, with the *Kelly* and *Pollock* act dropping out after the Monday opening. *Cooper* put a twelve-ply comedy punch into the show and was at once assigned the "next to closing" position.

The show Tuesday presented following front: *Bobbie Gordone, Emerson* and *Baldwin, Lorimer-Hudson Company, Sybil Vane*, Intermission, *Flo Lewis, Hermine Shone* and *Company, Harry Cooper* and *Guiran* and *Mlle Marguerite.*

Miss Gordone pleased with her posing act. *Emerson* and *Baldwin* were a happy comedy hit with their familiar style of fun-play. The *Lorimer-Hudson* outfit comprises four people who perform divers and sundry tricks on bicycles. *Sybil Vane* not only worked hard to please but displayed personality and versatility that won her big favor.

Flo Lewis did well with her new act while *Miss Shone* and company were well received in a new sketch entitled "The New Moon."

Following *Cooper's* hit the *Guiran* and *Marguerite* dancing act scored an emphatic success. This act is also appearing at the Hamilton.

SPARKS.

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CHICAGO— STATE-LAKE

Gene Greene Heads Good Bill

Gene Greene with his snappy songs and stories is the outstanding hit of the State-Lake bill. Chicago's welcome to him is as hearty as ever, and he is demonstrating that he is still in his prime. Nobody else could sing *In Sweet September* and *I've Got the Sweetheart Blues* quite the way he does. There is also a demure little juggler on the bill in the person of *Lucy Gillett*, "The lady from Delft," who has remarkable ability. *Bessie Wynn* sings *I'll Be With You in Apple Blossom Time* in her inimitable way and is generally pleasing as always. *La Bernicia* is a notable toe dancer with a vivacious manner and a toothsome smile. *Oscar Loraine* is a trifle too funny at times, but he sings a good ballad, *When I Look in Your Wonderful Eyes*, and does it well. Murray Kiffen Quartette in "A Hungarian Rhapsody" have a rollicking skit with another good song, *I Want to Fall Asleep and Wake Up in My Mammy's Arms.*

MARR.

(*Vaudeville continued on page 462*)

NEW VAUDEVILLE ACTS

Henry Santrey Continues New York Conquest

Henry Santrey hasn't been in New York long but he has been here long enough to land broadsides that is making him a much-demanded attraction for "big time" vaudeville. *Santrey* may not be the most talented chap in the world and he may not have originated the word "jazz" but he and his band of ten male musicians strike home with a typical "jazz" turn that has the vaudeville crowd rooting long and hard for them every week. *Santrey* is a showman. He knows how to sell everything he does. And he has a band that give a rip-roaring successful account of itself. *Santrey* looks more like a leading man with a big play than the leader of a troop of jazzedy instrumentalists. He has personality—loads of it—and the voice and delivery to make his numbers stand out. He opens with *I'll See You In C-U-B-A*, and then offers *My Sahara Rose*. Then he does *Sweetheart Blues*, one of his most effective numbers, followed by an original "jazz" conception—"original" in the way *Santrey* does it—of the Mad King and the tinsmith who turns out to be a Prince and who weds the beautiful daughter of the King, who had two other daughters, one exceedingly fat and the other exceedingly thin—with amusing accompaniment by the band. It's as funny as *Tom McNaughton's* English version of the three trees. For the finish *Santrey* directs the band in fast, lively numbers, using selections that are of the kind most popular upon the "mechanicals" and the ballroom floor. *Santrey* and band not only make a "flash" for vaudeville but give satisfaction in full measure. MARK.

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Film Celebrities Work Hard with Dramatic Playlet

Virginia Pearson and *Sheldon Lewis* became popular throughout the breadth of the screen land through stellar work in big features. *Mr. Lewis* has not only acted in the films but also has directed some of filmland's biggest subjects. On the screen *Miss Pearson* has always looked like a queen of Beautyland and in her vaudeville act she dresses stunningly and makes a mighty pretty feminine picture. "Jealousy" is the title of the *Pearson-Lewis* vehicle. Supporting them are *Frederick Clayton* as Dr. McLeod and *Philip Wood* as Mr. Davis, the man from police headquarters. *Miss Pearson* is Mrs. Hodge, wife of an author (*Mr. Lewis*) who becomes suspicious of his wife's friendship with other men and a telephonic conversation about an emerald and diamond pendant is the last straw. He believes that Dr. McLeod is the man who has won his wife's affections. McLeod arrives. Hodge then forces his wife and the doctor to listen to the new change of plot he has made in his play. Then the stage is darkened and Hodge's play is enacted as though from the pages of real life. It runs quite a dramatic gamut, with *Miss Pearson* called upon to do considerable acting and call upon emotional moods to bear out the climaxes. The cut-back to the original scene has Dr. McLeod perspiring over what might happen through jealousy. Then the 'phone rings. A Mr. Davis—the outside man finally suspected as being Mrs. Hodge's real "master"—announces his presence below. Hodge draws a gun. He would end Davis's life. McLeod wrests the weapon away. Happy finale when Davis appears and Mrs. Hodge explains that he's a detective returning her jewels lost at the party at the Ritz-Carlton. The play draws well upon the imagination. At the Palace the act was well received and sustained interest throughout. *Miss Pearson* and *Mr. Lewis* work like proverbial Trojans to put the act over. Despite any drawbacks the skit may have it has *Miss Pearson* and she is worth looking at in her fine toggery; she's a good looker and isn't afraid of any kind of "close ups." MARK.

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GAY ENTERTAINMENT AT THE RIVERSIDE

Julius Lenzberg's Return Occasion for Ovation

Julius Lensberg has returned to the Riverside Theater to again lead the orchestra, and his presence is a signal for royal and welcoming applause from the audience. *Juno Salmo*, with a Machiavelian makeup, opened the program by assuming what seemed to be utterly impossible postures. *Burns and Foran*, with a nifty appearance, and smart clothes, pretty songs and fancy steps were pleasant to behold. *Harry J. Conley*, assisted by *Naomi Ray*, in a sketch by Grace Ryan called "Rice and Old Shoes," was one continuous scream during his occupancy of the stage. The act, though entirely different, is somewhat reminiscent of *Harry Langdon*, and wins for itself a secure niche in the Hall of Comedy. *Mel Klee*, in black-face, kidded the audience, himself, and his brother performers on the bill in the same way made famous by *Al Herman*.

Frances Pritchard, with her nimble and likable partners, *Edward Tierney* and *James Donnelly*, is a favorite at the Riverside. With her dance revue, she pleased all her old admirers and made many new ones. *Patricola*, a handsome young woman, billed as "The Scintillating Melodist," was easily all of that. She is one of the very, very few singers on the vaudeville stage of whom it may be said that her enunciation of every word is perfect. Her singing was a riot as to applause, for her selections were uniformly good, and as an encore she sang the *Happy Hottentot*.

Ye Song Shop followed. In addition to a gorgeous display of girls and gowns, there is, during the course of the act, an adequate rendition of many an old favorite song and modern ones as well.

Gordon and *Ford* are the comedy hit of the bill. The act is good because of the lady's voice, remarkably sweet and clear, and it is downright comical on account of the Yiddish absurdities of her partner. The *Four Lamy Brothers* closed with an aerial gymnastic turn, and not only held everyone in to see the finish, but received more and heartier applause than any closing act at the Riverside in a year. RANDALL.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Happy Hottentot	Patricola
Susan	Harry J. Conley
Jazz Vampire	Fay Marbe
You're The Only Girl Who Made Me Cry	Jimmy Lucas

ROAD CIRCUIT

Plimmer and Goldberg Plan Chain of Traveling Variety Shows

Following the acquisition of Jack Goldberg to his office partnership, Walter J. Plimmer "officially" announces the plan of a traveling road show circuit, composed of vaudeville acts, that will be operated by the newly formed Plimmer & Goldberg firm.

The first show starting under the P. & G. regime will be styled the Plimmer & Goldberg All-Star Vaudeville Show and will comprise six acts. Each show as organized will have a manager and advance agent and travel just like any of the legitimate organizations.

Theater managers will be permitted to book upon the one-two-three day plan or whatever it is thought the patronage would guarantee. It will be necessary to book the same days each week for the entire season.

. . .

Pond Bureau Bankrupt

A petition in bankruptcy was filed in the United States District Court in Newark recently by the Pond Lyceum Bureau, the director of which was James B. Pond, son of the late Major J. B. Pond, who conducted the country-wide lecture tours of Henry Ward Beecher, Mark Twain and many other famous lecturers and writers. The office of the bureau is in this city, but the petition was filed in Newark because Mr. Pond now lives in Jersey City.

As one of the assets of the firm the papers in the case mention a $50,000 suit now pending in the Supreme Court here against Maurice Maeterlinck, the Belgian poet, who was brought to this country last Spring for a lecture tour. The tour failed because of the inability of the poet to deliver his lecture in English, and Mr. Pond sued, alleging that it was implied in the contract that the lecture should be given in the language in general use in this country.

Other assets total $22,044.54 and the liabilities are given as $60,259.20.

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Musical Comedy Version

"A Stitch in Time," the comedy which Oliver D. Bailey presented at the Fulton Theater about a year ago, has been made over into a musical comedy. Lottie D. Meaney has furnished book and lyrics and Ted Barton, who wrote "Dear Heart" for Charles Purcell of "The Poor Little Ritz Girl," has composed the score.

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Two New Lederer Stars

George W. Lederer will launch two new stars next season. One will be Johnny Dooley and the other Hal Skelly. Dooley will be starred in a straight comedy with musical interpolations, while Skelly will head a new musical production.

In the Song Shops

BY MARK VANCE

How Bowers Put Song Over—"Broadway Swell" Song Used in Broadway Shows—"Taps" On Deck Again—Al Jolson's New Song

AL BERNARD

"The Boy from Dixie," who is known to every phonograph owner in the country as the originator of blues records. He has not only made records for all the leading companies, but is a songwriter now under contract with the Triangle Music Co. He has written such successes as "Sugar," "Lone Star" and the popular number, "Read 'Em and Weep," which is being featured in "Come Seven."

THERE appears to be more than one way of putting a song over. Recently *Frederick V. Bowers* dropped in the *Gus Hill* office to exchange the time of day with *Gus*, their acquaintanceship dating back to other days and they were "opposition" on the road when the subject of song-writing came up. After *Gus* had told *Fred* that he would give anything for an old-fashiontd ballad *Fred* hustled out and brought back a number that he had written entitled *Will You Love Me, Darling, When I'm Old?* The music and the lyrics caught *Hill* squarely between the eyes and he said: "*Fred*, I'll take it and feature it with my minstrels if you will dig up some chap that can sing it as it should be sung." *Bowers* went up and down Broadway. He ran into several singers but each had a job or demanded more money than *Gus* keeps in his safe.

Bowers bumped into

Young Jimmie Baradie

and knowing that *Baradie* had a corking pair of pipes, slammed the *Hill* proposition into him. *Baradie*

Best Selling Sheet Music

BALLADS—I'd Love to Fall Asleep and Wake Up in My Mammy's Arms, Feist; Japanese Sandman, Remick.
FOX TROTS—Cuban Moon, Jack Mills; Wond'ring, B. D. Nice.
WALTZES—Pretty Kitty Kelly, Hiawatha's Melody of Love, Remick.

tried the song and sang it beautifully. He said he liked it immensely. Then *Baradie* and *Bowers* went to see *Hill*. *Baradie's* price came higher than *Gus* had intended to pay. A compromise was effected and the song and *Baradie* went into the *Hill's* minstrels. Now it happened *Ed. Marks* (of the Jos. W. Stern office) dropped in at rehearsals and heard the song. It made such a hit with him that for several days he and *Bowers* were dickering. Finally *Bowers* turned it over to *Marks*. Orders are pouring in by the score from the cities where the minstrels are playing.

One can never tell

Where an Old Song

idea is going to land these days. For the past fortnight that old standbye that minstrel companies used before the Civil War, *The Broadway Bum and the Bowery Swell*, has been one of the distinct hits of two Broadway shows, namely the William Rock "Silks And Satins" which played at the Cohan Theater, and the Arthur Hammerstein show, "Tickle Me" at the Lyric. There's a story back of this fact. Not less than two years ago *Frank Tinney* and *Thomas Dugan*, neighbors at Freeport by the sea, two of the best mosquito dodgers that ever coursed the Long Island swamps, put on a show at the Lights' clubhouse and they offered their conception of *The Broadway Bum and the Bowery Swell* and it was such a laughable absurdity that they decided upon a "fifty fifty" sharing basis if they ever cared to use it upon the stage. *Tinney* went with Hammerstein and followed *Ed. Wynn* in the "Some Time" show. The first thing he did by way of injecting comedy into the production was to stage the "bum and swell" number with *Ida May Chadwick*. When *Tommy Dugan* was dragged from vaudeville for the Rock show and was entrusted with the writing of the book, he slapped the "bum and swell" thing into it, Dugan doing the number with *Rock*. We saw both shows. *Tinney* does the number with one of the feminine principals and not only dressed it differently but works in a different line of dialogue. Judging from the two performances, the results were far greater at the *Tinney* show.

Speaking of *Tinney* reminds us that in the *El Brendel* charge that he (Tinney) openly lifted some of *Brendel's* stage "bits," one being the "breakaway pants," *Tinney* says the very pants he uses were the ones *Leon Errol* did for the same comedy "bit" some years ago. The "breakaway pants" goes back to the stone age. *Alf. Whelan* once wore loose, comedy pants that caused laughter as they started to fall every time he held up both hands. *Charles Murray* and *Ollie Mack*, in the good old days of *Murray* and *Mack*, did a "breakaway pants bit" that was a surefire comedy. There are others but these will suffice to show that "there is nothing new under the sun."

"Taps" is at it again. He is

Running a Songwriters'

contest at the North Star Theater and using the same hustling methods that characterized the success of former "Taps" song contests and which always drew big money into the box-office. Last week "Taps" packed the North Star with a notable array of publishers and their song hits. The contest embraced the following: Representing Feist, *Frankie Marwin* and *Herbert Steiner*, singing *I Don't Have To Go To Heaven* and *Honolulu Eyes;* Fred Fisher, Inc., Rhodes and Sauer, singing a new comedy baby song and *You're The Only Girl That Made Me Cry;* Waterson-Berlin-Snyder, with *Jimmy Moore* and *Peter Copleson*, offering *Sweet September* and *Wake Up In My Mammy's Arms* and the Irving Berlin Inc., by *Lou Lee* and *Jack Carroll*, singing three songs, *My Little Bimbo Down On The Bamboo Isle, Sahara Rose* and *Tired Of Me*, the *Lee-Carroll* combination being encored so heartily that the chorus of every song that Berlin has published during the past year was sung.

This contest recalls

That in a Contest

at Baxter's, Seaside, Rockaway Beach, Thursday night (August 26) *Jack Londauer*, representing the

Best Selling Records

AEOLIAN—Fox trot, The Love Nest (14079).
COLUMBIA—Fox trot, Ting Ling Toy (A2759), Columbia Saxophone Sextette; Song, You Ain't Heard Nothin' Yet (A2836), Al. Jolson.
EDISON—Fox trot, Rainy Day Blues (50632), Julius Lenzberg's Orchestra; Song, I Love You Just The Same, Sweet Adeline (50621), Premier Quartette.
VICTOR—Fox trots, Hold me, (18682), Palace Trio; Song, Slow and Easy (18680), Esther Walker.

Berlin concern, won a silver loving cup (three feet high) in a song popularity contest. His nearest competitor was *Frankie Marvin*, singing *I Don't Have To Die To Go To Heaven*. Song contests seem to strike a popular chord. It is one way that the theater audience where one is conducted is enabled to obtain a line on what song hits the different publishers are plugging as current successes.

The Charles E. Roat Music Company, of Battle Creek, Mich., have decided to take

An Active Part

in the music publishing field. *Charles E. Roat* is head of the Chas. E. Roat Music Company, which is a long established music company, having put out a number of very popular songs in the past, such as *Gloaming* and other popular standard numbers. This number alone reached the sale of a quarter million copies and is still going big.

Among other Roat successful songs are *How I Love a Summer Day, Back to Home Sweet Home, If I Were Just Your Rose, Bye-bye Land, Dance of the Kutie Kids, That Funny Animal Ball*, and *Panama Love Song*.

The latest number to come off the

Best Selling Music Rolls

AEOLIAN—Fox trot, Naughty Eyes (Melodee 4003); Waltz, Japanese Sandman (Melodee 3999). Q-R-S-The Love Nest (10092).
REPUBLIC—One Step, Kamel Land (47218); Waltz, Beautiful Anabel Lee.

press is *Gypsiana*, an oriental fox trot that is particularly pleasing to the ear and has a natural effect upon the dancing toes, and is destined to become very popular. The Chas. E. Roat Music Company has a remarkable organization, their music being handled by leading music stores throughout the country, and a great business is being done direct where there are no dealers in the territory.

IS THAT SO!

Artie Mehlinger and *George Myers* formerly played vaudeville as a "team," Artie handling the songs, with George looking after the accompaniment. Then the act quit the stage so that the men could devote all their time to the Remick interests. The other night when a special program was framed for a new Poli house in Hartford, Artie and George got together and did their old act but singing some new numbers. Needless to add they scored tremendously with *Hiawatha's Melody of Love*.

Will Rossiter has gone back to Chicago but will be back in early October to inaugurate a new fall campaign for the New York branch of the Rossiter Company.

Bert Errol has added *LaVeeda* to his song routine and at the Palace last week did unusually well with the number.

Nora Bayes is giving the House of Remick a boost by singing one of its newest hits, *Japanese Sandman*.

Margaret Young is going big guns with *Don't Take Away the Blues*.

Pace and *Handy* are highly elated with their new music publishing home opposite the N. V. A. club.

The newly organized *L. Wolfe Gilbert* music company has opened its offices just east of the Columbia Theater Building.

Alex Gerber and *Abner Silver* have been making good with a vengeance lately. Two of their latest "naturals" are *My Home Town Is A One Horse Town But It's Big Enough For Me* and *Early To Bed And To Rise Never Made Anyone Wise* that *Eddie Cantor* has used so successfully. *Gerber* is the composer, while the lyrics are by *Silver*. Witmark publishes both numbers.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

"A MAN OF THE PEOPLE"

Dixon Presents Play of Abraham Lincoln

Drama in three acts, a prologue and an epilogue, by Thomas Dixon. Staged by Augustin Duncan. Produced by Thomas Dixon at the Bijou Theater, Sept. 7.

Abe	Robert Little
Nancy	Angela McCahill
Abraham Lincoln	Howard Hall
Mrs. Lincoln	Ellen Mortimer
Colonel Nicolay	Claude H. Cooper
Edward	Charles E. Bloomer
Edwin M. Stanton	W. J. Brady
Gen. Geo. B. McClellan	Charles Webster
Captain Vaughan	Charles Coghlan
Betty Winter	Patricia Morris
Thaddeus Stevens	John C. Hickey
Henry Raymond	Redfield Clarke
John H. Gilmore	Caryl Gillin
A Sister	Isabel Hill
A Congressman	Charles Gilbert
A Mother	Leonore Norvelle
A Woman	Angela McCahill
Telegraph Operator	Howard Claney
Committeeman	Fred C. Strong

Playgoers accustomed to the lurid sensationalism of Thomas Dixon's writings were surprised to find his new play, "A Man of the People," a work of dignity and power; and this, in spite of the fact that it came, with abrupt discourtesy, at the very heels of a fine play on the same subject. John Drinkwater's "Abraham Lincoln." To be sure, Mr. Dixon has not freed himself entirely of the melodramatic, but, in this case, his lapses are merely incidental.

A comparison between the two plays is inevitable. The English work is an avowed chronicle play while the American work is conventional and compact. The chief difference has to do with the man Lincoln himself. In "A Man of the People," Lincoln is a characterization. In the Drinkwater play Lincoln is a world character. The one gives us an admirable and intimate conception of a great man. The other gives us the knowledge of how a great man can become the embodiment of a great nation.

Howard Hall gave a memorable portrayal of Lincoln, human, imposing, diversified and authoritative. The conception of Mrs. Lincoln was flaccid and unsatisfactory and not well enunciated by *Ellen Mortimer*. *Claude H. Cooper* was convincing as Colonel Nicolay, but *Charles Webster* was too theatrical as General McClellan. *Isabel Hill* was good in a pathetic bit. The story which had to do with the taking of Atlanta and the second nomination of Lincoln was revealed before a background which switched erratically from impressionistic to realistic settings.

BERNARD SOBEL.

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"THE WOMAN OF BRONZE"

Margaret Anglin Gives Superb Performance

Drama in three acts, by Paul Kester, from the French of Kistemaecker. Gowns by T. M. & J. M. Fox. Produced by Margaret Anglin at the Frazee Theater, Sept. 7.

Billy Byrd	Ralph Shirley
Tom Randall	Gerald Gilbert
Maude Randall	Jane Gannon
Dorothy Barker	Vera Berliner
Leonard Hunt	John Halliday
Mary Courtney	Marion Barney
Strelsky	William Kopiloff
Mrs. Douglas Graham	Harriet Sterling
Sylvia Morton	Mary Fowler
Patrick Griggs	Walter Connolly
Mrs. Randall	Sally Williams
Douglas Graham	Sidney Mather
James	Eugene Powers
Vivian Hunt	Margaret Anglin
Reginald Morton	Langdon Bruce
Papa Bonelli	Harry Barfoot
George	Ralph Weidhaas
Ellen	Mrs. J. R. Haywood

One of those rare evenings in the theater during which you sit spellbound before the display of emotional force is provided by *Margaret Anglin's* performance in "The Woman of Bronze." The play? The familiar cloth of the theater, designed after the French pattern of the eternal triangle and containing the usual characters and complications when the society and artistic worlds serve as a background.

Without *Miss Anglin's* power and color to vitalize it, "The Woman of Bronze" would have seemed the restoration of a relic long since laid upon the shelves of the theatrical museums. It might have aroused interest as a curio. Now, however, it glows with life. Reality takes the place of illusion. The familiar puppets possess for the moment flesh and blood.

Miss Anglin dominates the action as an unhappy wife of mature years, conscious of the growing neglect of her sculptor husband. With repressed ferocity and primitive passion, glossed with subtle refinement, she attempts to save him from a wild infatuation for a young girl who has made her home with them. When she realizes she is beaten she rises to a pitch of distraught emotionalism that carries the audience to unrestrained enthusiasm. She shoulders one climax after another with authority, feeling and shading, first in a scene with a family friend, a Paddy who is really the next best thing, and then later with her husband and the girl.

The actress is surrounded by a splendid company which includes *John Halliday* and *Mary Fowler* as her husband and her youthful rival, both of whom act with fine restraint and sympathy; *Walter Connolly*, wholesome and winning as Paddy; *Sidney Mather* as a society roue; *Marion Barney*, *Harriet Sterling* and *Langdon Bruce* in the roles of family friends.

LOUIS R. REID.

"Broadway Brevities" Opens in Philadelphia

George LeMaire's "Broadway Brevities of 1920" was presented at the Lyric Theater in Philadelphia, Sept. 6. The entertainment is a rotating revelry of music, laughter and girls. The cast is headed by Dorothy Jardon, late of the Chicago Grand Opera Co., George LeMaire and Bert Williams. Archie Gottler wrote the music while Blair Traynor wrote the lyrics, and many others, including Irving Berlin, have contributed to the special numbers.

• • •

J. Victor Wilson to Produce

J. Victor Wilson, who has been the Strand's director of publicity since the theater was built, has resigned his position to enter the producing field. His first play will be "The Thrust," a drama of Russian theater folk, adapted from the Russian by Mr. Wilson. This play will be presented for the first time at the Academy of Music in Baltimore.

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Going Into Business

George L. Clarke has deserted the stage and screen to take up a business career. While appearing behind the footlights he supported such stars as Maude Adams, Macklyn Arbuckle, Doris Keane, Gail Kane, Irene Fenwick, Willard Mack, Robert Edeson, and a host of others.

• • •

Klaw to Produce "Cook"

Jerome K. Jerome's new comedy to be presented this season by Marc Klaw, Inc., is entitled "Cook." It is a farce based on one of Jerome's books and has had a successful run at the Kingsway theater, London.

BROADWAY TIME TABLE—Week of Sept. 13th

Play	Principal Players	What It Is	Opened	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama*	Dec. 15	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling melodrama*	Aug. 23	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Blue Bonnet	Ernest Truex	*Comedy of cowboy*	Aug. 28	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	*Domestic comedy*	Aug. 31	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.30
The Cave Girl	Grace Valentine, John Cope	*Comedy of the out-of-doors*	Aug. 18	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Charm School	Sam Hardy, Marie Carroll	*Dainty comedy of youth*	Aug. 2	39th St.	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Cinderella on Broadway	Marie Dressler, George Price	*Lavish extravaganza*	June 24	Winter Garden	Bway & 50th	Eve. 8.15 Mat. T.Th.& S. 2.15
Come Seven	Gail Kane, Arthur Aylsworth	*Comedy of negro life*	July 19	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	*Drama of high finance*	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. W. & S. 2.15
Foot-Loose	Emily Stevens, Lawrence Grossmith	*"Forget-Me-Not" revivified*	May 10	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Genius and the Crowd	George Renavent, Marion Coakley	*Reviewed in this issue*	Sept. 6	Cohan	Bway & 43d	Eve. 8.30 Mat. W. & S. 2.30
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th Ave. & 43d	Eve. 8.15 Mat. daily 2.15
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Greenwich Vill.	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
Happy Go Lucky	O. P. Heggie, Muriel Martin Harvey	*British comedy of contrasts*	Aug. 24	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Reviewed in this issue*	Sept. 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	Eve. 8.45 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	*Oriental dream play*	Aug. 17	Republic	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Little Miss Charity	Frank Moulan, Marjorie Gateson	*Reviewed in this issue*	Sept. 2	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
A Man of the People	Howard Hall	*Reviewed in this issue*	Sept. 7	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Opportunity	James Crane, Lily Cahill	*Wall Street melodrama*	July 30	48th St.	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
PaddyTheNextBestThing	Eileen Huban, Cyril Scott	*Dull play of Irish hoyden*	Aug. 27	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	*Entertaining musical comedy*	July 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	*Jazzy summer show*	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Scrambled Wives	Roland Young, Juliette Day	*Domestic farce*	Aug. 5	Fulton	West 46th	Eve. 8.40 Mat. W. & S. 2.30
Seeing Things	Jed Prouty, John Westley	*Farce of spiritism*	June 17	Playhouse	West 41st	Eve. 8.30 Mat. W. & S. 2.30
The Sweetheart Shop	Harry K. Morton, Helen Ford	*Musical comedy*	Aug. 31	Knickerbocker	Bway & 38th	Eve. 8.20 Mat. W. & S. 2.20
Spanish Love	William H. Powell, James Rennie	*Drama of love and hate*	Aug. 17	Elliott	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	*Musical hodge-podge*	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Woman of Bronze	Margaret Anglin	*Reviewed in this issue*	Sept. 7	Frazee	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville	*Annual revue*	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Yvette Rugel, Pearl Regay, Mary Marble	*Songs, dances, musical sketch*		Colonial	Bway & 62nd	Eve. 8:00 Mat. daily 2:00
Vaudeville	Hermine Shone, Grace Nelson	*Sketch, Songs*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

Honest Hutch	Will Rogers	*Character study*	Capitol	Bway & 50th	1 P. M. to 11 P. M.
The Restless Sex	Marion Davies	*Domestic drama*	Criterion	Bway & 44th	12 M. to 11 P. M.
39 East	Constance Binney	*Boarding-house comedy*	Rialto	Bway & 42nd	12 M. to 11 P. M.
The Village Sleuth	Charles Ray	*Comedy of small town life*	Rivoli	Bway & 49th	12 M. to 11 P. M.
The Master Mind	Lionel Barrymore	*Crook melodrama*	Strand	Bway & 47th	1 P M. to 11 P. M.

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STAGE NEWS OF THE WEEK

IS THAT SO!

Queenie Smith, last seen in "Roly Boly Eyes," has been engaged for an important role in "The Girl in the Private Room," which the Shuberts will produce in Atlantic City on September 13th.

Baily Horniman, Howard F. Smith and *Elizabeth Allen Smith* will have parts in "Sonya," the Klaws' new drama.

Anna Fitziu has accepted the invitation of Fortune Gallo to sing as a guest artist with the San Carlo Grand Opera Company at the Manhattan Opera House.

Aleta, the diminutive toe dancer, whose artistry was one of the features of "Buzzin' Around" has been signed for the principal dancing role in "Gus Edwards Revue of 1920."

Otis Skinner has arrived in New York from California, where he has been spending his summer vacation making a picture of "Kismet."

John Durand and Herbert Grimwood have been engaged by F. Ray Comstock and Morris Gest for "Mecca," opening at the Century Theater the first week in October.

Florence Walton, now en route to America from England, will appear in vaudeville under the direction of *M. S. Bentham*.. It is likely that she will dance with *Allan Fagan*, who last appeared in "Apple Blossoms."

Ada Forman, for the last two seasons in the Greenwich Village Follies, leaves America on November 1 to fulfill an eight weeks engagement in London, booked by *M. S. Bentham*.

Vera Myers, who recently appeared in "What's In A Name?" has been engaged by Hugo Riesenfeld to dance the "Minuet" in costume of Louis XV period, at the Rivoli Theater.

Tommy Bryan, Thelma Carlton and *Henriette Wilson*, dancers, have been engaged by *Nora Bayes* for "Her Family Tree."

Nat Vincent and *Blanche Franklyn* were married Aug. 20 at the St. James Episcopal Church in Atlantic City. *Miss Franklyn* is in vaudeville and *Nat Vincent* is still with "Hitland."

Stuart Robson, Jr., son of the late Stuart Robson, actor, has been engaged by F. Ziegfeld, Jr., as one of the stage managers of "Ziegfeld Follies" at the New Amsterdam.

William Roselle has been engaged by Oliver Morosco for Owen Davis's new farce, "Marry the Poor Girl."

Al Jolson began his third season in "Sinbad" in Montreal Aug. 30.

Charles H. P. Daniell, a young Englishman, has been engaged as leading man with Ethel Barrymore in "Declassée."

Anna Mae Clift, of the Greenwich Village Follies, has been selected for a portrait study by E. O. Hoppe, the English artist.

Alice Ridnor has been added to "The Century Revue" and "The Midnight Rounders," at the Century Promenade.

Paul Doucet has been engaged for a role in "Sonya,' the Klaw's new production, by Gabriela Zapolska.

Dodson Mitchell has been engaged for Cora Dick Gant's play, "The Tavern."

EILEEN PERCY

Dainty little actress who has been elevated to stardom in Fox pictures

Gets European Plays

Clarence Derwent has returned from a six weeks' visit to Paris and London where he obtained several plays which he hopes to place on Broadway this season. One is "Don Quixote" by G. E. Morrison, dramatic critic on the London "Morning Post". It was the first non-Shakespearean play to be produced by Sir Frank Benson at the birthday festival at Stratford-on-Avon. Others are "The Hill of Vision", a sort of modern "Everyman"; "The Passing of Talma", translated from the French by H. A. Hertz, and produced successfully by Henry Ainley; "There Was a Crooked Man" and "Bloggs", two comedies written by Captain Harry Wall while in the trenches.

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"Stepping Stones" at Miller's

Henry Miller and Blanche Bates will end their run in James Forbes' "The Famous Mrs. Fair," at Henry Miller's Theater on October 9. The theater will be reopened October 14, with a production, to be made by Mr. Miller in association with Mr. Erlanger, of "Stepping Stones," a new drama by Louis K. Anspacher.

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Cast of "Jimmie"

The cast of "Jimmie," the new Frances White musical comedy, includes, besides Miss White, Ben Welch, Roger Imhoff, Harry Delf, Dee Loretta, Hattie Burks, Richard Pyle and Paul Porcasi. The show, which opens for a run in Boston at the Park Theater on Oct. 4, will hit New York on Nov. 15.

Cast of "Wild Cherry"

Comstock & Gest have completed the cast for "Wild Cherry," the new Guy Bolton comedy, in which Ruth Sheeply and Tim Murphy are to be featured.

In support of Miss Shepley and Murphy will be Kenneth Harlan, Gilbert Douglas, William H. Pringle, Edwin Strawbridge, Rose Winter, Gaston Bell, Maude Milton, Charles Newson and Arthur Fitzgerald.

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Craven's New Play

The production of Winchell Smith's new play, "The Wheel," scheduled for Atlantic City, Oct. 7th, has been postponed a few weeks because Mr. Smith desires first to stage and assist in the production of a new play by Frank Craven. It is entitled "The First Year," and will be done under the management of John Golden. Frank Craven will be a featured member of the cast. The play will open at Atlantic City, Oct. 7th.

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Ready to Star Carr

William A. Brady has signed a contract with Alexander Carr under the terms of which that actor will star under Mr. Brady's direction for a number of years. Mr. Carr will first appear under Mr. Brady's direction in "The Dreamer," a play by Jules Eckert Goodman.

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To Produce "The Mandarin"

"The Mandarin," adapted for the American stage by Herman Bernstein, will be presented in October by the Modern Play Producing Company in conjunction with the Shuberts. Josef Shildcraut will play the leading part.

OPERA HALTED

Scene Men Stop Performance at Lexington

The season of the National Commonwealth English Opera Company, which was to have begun at the Lexington Theater last Monday night with a revival of "Il Trovatore," did not come off according to the promises of its projectors. The house was dark, and that part of the public which was keen for an early experience with operatic art at popular prices, was left on the sidewalk.

The reason given for the sudden postponement of the season was "the complications by the scene painters and the various unions controlling the chorus forces." What was the nature of these complications could not be ascertained Monday night. The season is now promised to begin on Sept. 13.

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Tom Burke's American Debut

Tom Burke, the Irish tenor of the Covent Garden Opera Company who has been secured by William Morris for a series of 100 concerts in the United States, will make his first American appearance Friday, September 24, at the Pontiac Theater, Saranac Lake, at a benefit recital arranged by Mr. Morris and other Saranac residents for St. Bernard's Catholic Church.

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George Arliss Opens

George Arliss, under the direction of George C. Tyler, opened Thursday night at the Park Theater, in Booth Tarkington's "Poldekin." Prominent in the company are Julia Dean, Elsie Mackay, Sidney Toler, Carl Anthony, Manart Kippen, E. G. Robinson, Hubert Wilke, Emil Hoch and W. H. Barwald. A review will be found in THE MIRROR next week.

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Twain Novel for Stage

Lee Shubert has made a contract with William Faversham to produce a play from Mark Twain's novel, "The Prince and the Pauper," adapted by Princess Troubetzskoy (Amelie Rives). Mr. Faversham will stage the play and play the role of Miles Hendon, the Prince's friend. There have been two previous dramatic versions of this famous romance, the first by the author's wife.

• • •

Frances Starr in "One"

David Belasco will present Miss Frances Starr, September 14, in a new play by Edward Knoblock, entitled, "One." In her support will appear Randle Ayrton, Philip Desborough, Martin Lewis, Theodore Babcock, Marie R. Burke, Clara Sidney, Daisy Belmore and Lulu Ayrton.

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Fritz Leiber to Star

Fritz Leiber, for the past ten years leading man for Robert Mantell, will be a new Shakespearean star next season, having signed a contract to a period of five years with George Ford, to appear in an extensive repertoire of Shakespearean plays opening early in November.

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Ann Pennington Won't Grow Up

BY MARK

WHAT would you do if you were a big Broadway stage favorite and headed one of the biggest musical shows in New York and everybody called you "Penny" for short? Perhaps you might rant and rave and tear out several strands of deep-rooted hairs and rush to court for some sort of a restraining injunction, but not so little Ann Pennington, the star of the George White Show, "Scandals of 1920," now playing at the Globe Theater.

Even the kiddies from the outside of the theater and who are no kin to the Pennington family have nicknamed the miniature star "Penny" and she just grins and accepts the appellation as an out-and-out manifestation of their sincere admiration for her.

And it now looks as though

She Will Always Be

"Penny" until her dying day, but Miss Pennington appears to like the familiarity her admirers show in thus addressing her, and anyway, it is so much easier to say "Penny" than Pennington. Right here we want to let you in on a little surprise that the outside world knows nothing about but will tend to show just where Miss Pennington's great likeness for children runs true to form. You will never guess what we heard when we walked into Ann Pennington's dressing room. It was laughter. Not the hearty, rough, guffawing, that one might expect from adults, but the merry, twinkling, spontaneous, innocent laughter of children. It came from a happy crowd of youthful offsprings of the Globe neighborhood—real, live, school children, and not a single one of the kiddies was in the White Show either. There were five little girls and they were playing "London Bridge is falling down," while Miss Pennington was putting on that beautiful golden wig what she wears when she does the doll dance in the "Scandals of 1920."

By way of greeting us, she remarked: "I suppose you wonder

What These Children

are doing here. They come here almost every matinee. They think I am a little girl, too; so they just come in past the doorman and walk right into my dressing room. Sometimes they—why there's a couple now. See those two little girls in that window? Well, there's always one or two of them there also, watching me make up."

Smilingly, the little star beamed a welcome upon them, and she said hastily: "Come in, girls!" and then, to our great surprise, and amusement, she began to distribute candy and toy balloons to the youngsters. "Thank you, Penny," they cried, and then they scampered away, happy as could be. "You see," explained the little lady, "I haven't grown up myself; so please don't expect an honest-to-goodness interview. In the first place

I Started Life

in Wilmington, Del., not so very long ago. I attended public and private school but most important of all I went to dancing school. I liked that very much and always took part in amateur theatricals. Once Professor Rae had me dance at an entertainment in Philadelphia where I attracted the attention of Mrs. Carter De Haven. She wanted five little girls for a professional vaudeville act and promised to chaperone me if I went along. It was an interesting experience, but I began right away to want to do more important work. It was for this reason that I joined the chorus of Raymond Hitchock's company in the hope of winning for myself a place on the legitimate stage. After a time they let me understudy Gertrude Vanderbilt, and when she left the company to fill another engagement they let me take her place. Now, according to the story books you would think that I immediately became famous; but I didn't. I had many a disappointment before I was really established.

"Not everything

Was a Bed of Roses

For a time I was with "The Polish Wedding," but as this play was a failure, I had to go back to the managers begging for an engagement. Then I finally joined an Annette Kellerman production, which also proved to be a failure. Very much discouraged by this time I went back to the managers ready to take almost anything.

"One day I went with a girl friend to see a rehearsal of a Ziegfeld show. I danced for Julian Mitchell who said that I danced in an 'individualistic' manner. The word was a pretty big one, but it gave me hope that I might some day be able to do something really worth while. Leon Errol made the same remark and he gave me my real chance by putting me in a dancing act with him. At the end of the season Mr. Ziegfeld said he would give me a real place in the show if I could get up my own dancing act.

"Well, I did, but when we

Started Rehearsals

they began to cut almost everything out of my act except the steps. Fortunately, they left those in, and, as a result, I made my first big hit. That was in 1914. Since then, as you know, I have been dancing continually and acting in the movies. You will be surprised to know, however, that I have other ambitions. Of course, I want to dance always because I love it but I want to dance now in a real play—a comedy with a few serious moments. I am longing for a play in which I can take the part of a waif, perhaps, or some odd character that makes quaint remarks, then I would want to dance, as the character. I guess I don't express it very well, but I'm so eager to do something in a real play, that I get quite excited when I talk about it. There are dozens of things that I'd tell you about myself, if I weren't afraid you'd put them in print. In the first place, I love to see my name in print and my picture also. I guess that is because I have never really grown up. The thing I like most, however, is to laugh.

"Anyone who can make me laugh is my

Friend for Life

This morning I nearly died laughing over the experiences of Mutt and Jeff. Everyone in the company plays jokes on me, but I enjoy them as much as they do. I suppose you want to know my chief recreations. They are very simple—motoring and dancing. I like to do the motoring myself, but I like to dance with a good partner. Please don't think that I'm frivolous all the time. I'm not. I have my serious moments also; but they are far from the view of everyone. I am serious when I am alone; when I am with others I want them to know that I delight in laughter and the joy of living." With these words, Miss Pennington stopped talking and began to practice dance steps before her entrance upon the stage. At this moment, fortunately, La Sylphe entered the dressing room unceremoniously.

"I'll tell you about Miss Pennington,"

She Said Genially

"She is really the most democratic star on Broadway. Anyone can come into her dressing room and visit with her—the little school girls, the maids, the principals and the choristers. She makes everyone welcome. She is a very hard worker and none of us has ever seen her neglect her work for pleasure. She is above all things, original in her methods, for we have noticed that even where her part requires the same steps as the chorus she does them in a way that is highly original.. There's only one fault that we find with her. She is very careless. She's always losing something—handkerchiefs, addresses, jewels or fans. But there is one thing which she certainly will never, never lose, and that is her friendship of the people who have worked with her. We all love our tiny, little Penny."

There are many things to

Commend Ann Pennington

to the good graces of the theater-going public. She is a veritable dynamo when it comes to stage action. And she enters any kind of stage work with the "lil' ol' pep" that one revels in whether upon the field of sport or the stage or the screen. And we have seen her show decided versatility in more ways than one and just to show that she isn't afraid to tackle any kind of stage assignment she engaged in some novel and difficult work with Will Rogers, the lasso-throwing comedian and monologist, in "Ziegfeld's Follies." Dressed in wild west garb, Miss Pennington danced with Rogers as he swung an uncoiled lariat up and down in jumping rope fashion. Miss Pennington in the sense of the Broadway vernacular is a "good mixer" and seems happiest when she is meeting old friends and making new ones. She numbers her stage friends by the score and one of her delights is to watch the latter work in new shows or new acts, whenever she can find the time for her hours are pretty well taken up with her own show, motoring, shopping, dancing and making life pleasant for the kiddies who regard little "Penny" as their own.

When George White started casting

For His "Scandals"

one of the first engagements was that of Miss Pennington. She had won a New York name with Ziegfeld's "Follies" and the ambitious Georgie was quick to see what an important asset little Ann would be to his revue. Last year White put on the "Scandals" and their success was assured from the start.

Let's Go!

There's an old saying that all roads lead to Rome, but it is equally true that there are many different ways of covering the distance. At the left is one way, and a very impressive way with a couple of coachmen and much dignity. The occupants of the equipage are the leading characters in "The World and His Wife" (Paramount)

Above is another method of transportation—the style that Margurita Fisher choses in "The Week End," a recent American picture. It is very doubtful if she is bound for Rome but she is having just as good a time as if she were

At the left is Lieut. Ormer Locklear's favorite means of locomotion. From the expression on his face he doesn't even mind the job of "swinging the prop" for himself. That is why he qualified for the role of "The Skywayman" in the Fox feature of that nam·

Rolls-Royces may come and Pierce-Arrows may go but the good old four legged horse always helps out in a pinch. At least that is what Buck Jones the Fox star of "The Square Shooter" thinks as he rescues the ladies in their stalled jitney

Fashions From The Footlights

BY MLLE. RIALTO

MAE BURNS

After a season of infinite variety in sport fabrics Miss Burns has here selected Migel's Moon Glo Satin Crepe for this charming little evening dress. It is preeminently suited to the uses of the early fall season. The most distinctive feature of this model is the eyelet embroidery which adds a decidedly unusual touch. It is a creation of the International Dress and Skirt Company. The little heavily plumed hat which Miss Burns is wearing completes the costume to perfection.

WITH the past week's openings of plays to attract the theatergoer, it was again clearly shown that the stage is being used as a fashion center of great importance. For styles new and pleasing were brought to the eyes of the public in a manner which best demonstrated what the new season will have to offer for the fashionably garbed. Up at Mr. Ziegfeld's home for beautiful maidens, atop the New Amsterdam Theater, the new Midnight Frolic disclosed an exquisite evening gown in a

New Metallic Material

in a lovely shade of silvery blue. This was worn by *Edythe Baker,* an exceedingly young and clever pianist. A bodice, ending in a snug waistline, was held over the shoulders by the silver straps. Tiny puffs of sleeve were connected with these straps by criss-crossing of silver ribbon. The skirt, full, and elaborately trimmed with silver, lace, possessed of

Floral Trimming

in pastel shades, with peach predominating. These flowers were caught up under the lace, and were festooned in happy fashion. Frocks of this design are particularly well suited to the slim and youthful girl, and always lend an air of charm to the wearer. In the very well dressed audience which came to witness the Frolicers, new evening gowns of all styles were seen. And, though colors new and gorgeous were used in creating them,

Black Predominated

and was used by both the youthful and the elderly dancer. In some gown sleeves, long, loose, or tight, were a feature of distinction for past seasons witnessed the reign of sleeveless models. Of course, there are still many in the debutante class who believe in absolute freedom of arms, and so, with their backless models, they also were without sleeves. One little evening gown in particular, which was of

Oriental Inspiration

possessed a simple bodice without sleeves, and with merely straps of jet outlining shoulder straps. The skirt, of low flowing lines in transparent black, was girdled by ropes of jet which tied in front in Egyptian fashion.

At "Call the Doctor" *Janet Beecher,* who is always smartly attired, was seen looking her most charming in a gown designed

For the Statuesque

type. It was in an exquisite shade of jade and combined silver in its bodice with stunning effect. In the shoulder points, which were a distinctive part of the gown, the right shoulder used the silver material with the green. A plain skirt was made modish by the addition of a long train. The gown was created by *Henri Bendel.*

In the audience which came to greet "Call the Doctor," *Frances Starr,* looking very charming in her little frock, wore a charming though

Simple Wrap of Grey

which relied entirely upon its graceful lines for appeal, for it was without trimming of any sort. Grey, by the way, is taking its place among the favored fall shades and is being worn by the conservative dresser. Coats of grey, with little silken frocks of the same shade are being displayed in leading shops. And, the youthful Miss and Matron are finding it a relief to add at least one costume of this shade to the wardrobe in a

Season of Brilliant Shades

such as the bright oranges and all their sister colors, jades, blues orchids and rainbow tints of scarlet.

Although the season for sport outfits has passed merrily on its way, "The Greenwich Village Follies" brought to view a model which was decidedly pleasing. It combined a jacket of white with a short, full tunic which fell over a stunning skirt, very full, fashioned in a novel shade of brass.

Among the very well dressed actresses who came to see Mr. Griffith's "Way Down East," was *Lillian Gish,* who was charming in a

Frock of All White

with low cut square neck and drop shoulder sleeves. A hat, broad, and with sweeping lines, too, was of all white, and carried out the girlish appeal. Then, there was *Alice Brady* looking quite her most stunning self in a black evening gown which possessed an under bodice of black, over which transparent black was used to veil it, and continue the outline of the waist. With this dress *Miss Brady* wore a fur scarf and a

Hat of Feathers

in a bright shade of American Beauty. The costume was a really striking affair and made *Miss Brady* a much discussed person by those who seek fashion novelties. *Mary Hay,* now *Mrs. Richard Barthelmess,* was among those present, in a frock showing the

Popularity of Black

this season. Her gown was of black taffeta and possessed tiny sleeves which were edged in emerald green, with a faint design of silver adding a pleasing touch. Around the neck emerald green was combined with cerise lending an unusual color combination. A broad hat of black was worn with this outfit.

This year appears to herald the return of the

Long Court Train

to its old-time popularity. This, of course, is to be found more often in gowns designed for those of medium age, while the youthful person will occasionally add several inches of dignity to her Orientally inspired costume by the addition of a long narrow train. The train featured one or two dresses in "The Cave Girl." They were executed by *Charles Howard.*

LOUISE LEE

Another very attractive costume for fall wear is that here worn by Miss Lee. It is of Migel's Moon Glo Crepe and its graceful lines and effective trimming make it a most distinctive frock. Especially noteworthy are the beige embroidery down the front, and the sash with fringed ends

JUNE CAPRICE

Shelton Looms Audobon in iridescent colorings makes this charming theater wrap which Miss Caprice wears with such evident satisfaction. Insets of chiffon in matching colors emphasize the color note. Miss Caprice wears this delectable costume in "Rogues and Romance," a feature picture which she is now completing for early release by Pathe. The large feather fan adds a note of variety to the tout ensemble

Photo by Joel Feder

My Fair Lady!

"Seated one day at the organ she was neither weary nor ill at ease, for she is Ruth King, a Paramount-Sennett girl

(C) Evans

The Christie Comedy girl above seems to be all wrapped up in reading. When she wants to dress up specially she gets an extra

Abbe

Marie Prevost, of the Paramount-Sennett forces, is posing above as the newest statute of Venus, the famous "Venus di Hollywood"

(C) Evans

(Above) Though stranded on the rocks this Christie beauty is still able to laugh

Abbe

(Right) Virginia Fox and Thelma Hellerman (Paramount-Sennett) holding up a stool

(Above) A special exhibition of the shimmy as performed by the Fox Sunshine girls

(In the circle) Phyllis Haver (Paramount-Sennett) being a swimmer, studies about fish

The Letters of Heloise to Her Chum

II.

BY HERBERT CROOKER

Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie — She Will Write a Letter Every Week

DEAR Margie:

Well, Margie, knowing your tender heart as I do, I hate to start a letter right off with bad news, but I'm so afraid I'll forget to tell you, and far be it from me to keep anything delectable from you, so I'm going to pop it right out. Wally Reid is married! You know, Margie, this habit of yours of always having hopeless loves is the bunk. When you fall for a man, he's either married or else has a heart like a taxi meter and is so tight that he can't give you five pennies for a nickle without popping a blood vessel.

But all kidding to one side, Margie, you can't imagine how much I've learned about the picture game in this short time, and my

Career Is Just a Pup, Too

I guess it's lucky the way I catch onto everything so quickly, because I can tell things to my directors before they think of them, and hence, save oodles of time. You see, Margie, but I guess you don't, that being so quick the way I am I can turn out two pictures while the other stars are doing one, and hence make twice as much money as they do.

I got your letter and it seemed so funny to hear about all the doings in the old home town. Of course, Margie, I feel a trifle broadened being way out here and after touring across the country, but still I am always interested to hear the news. Do they ask you much about me? I was so sorry to hear that your father got kicked by his horse just south of the corn crib. Your father always did seem to enjoy things that had a kick in them, Margie, so I should think he wouldn't mind. You might tell him that it's so dry out here the only way you can get a stamp on a letter is to pin it on.

(Yes, Margie, I came through the Grand Canyon on the way out here, but it wasn't so much.

The Conductor Told Me

it took millions of years to carve it out, so I guess it must have been a government job. I read a dandy book on the train called "The Four Coachmen of the Eucalyptus." It ought to make a good picture for William Hart, in fact, I think I'll suggest that he and I co-star in it.)

I don't like the way you talked about Harold in your letter. He may be one in a thousand, as you say, but I don't see why you have to rub it in. Is he starting to run around with other girls already. Well, Margie, Harold is a nice boy, but he isn't a bit like me. Laying all kidding to one side, he's so innocent he thinks Sing Sing is a lullaby. I got a letter from him myself, Margie. Nothing in it, though, except he said he was out picking blackberries and was badly gassed by a skunk. One of those Weehauken Ladies Guild affairs, I suppose.

I guess you are pretty envious to hear what has happened to me, Margie, so I won't waste any more time talking about Harold.

I Haven't Gone to Work Yet

as they are going to have a hard time, I guess, to find a good enough picture for me, but I expect to take my screen tests soon. I guess I ought to be worried, but I'm not a bit. Nothing like the old self-conscience, Margie. Just now the head men of the company are taking me around and showing me the sights, and feeding me frosted chocolates, allegorically speaking. I suppose they have their reasons, but I'm too much of a fox, Margie, to pull any Baby Ethel stuff on them.

But laying all kidding to one side, there's nothing like this place. One of the directors took me out on the lot and showed me a new set they were building. I thought it was awfully beautiful, Margie, but the director turned to me and said, "Looks like hell, doesn't it?" Now, Margie, no woman hates to hear a man swear more than me, so I answered icily, "My, how you must have traveled!" He didn't say a word after that, but I guess he thinks more of me for it, as I noticed he began looking at me more closely. That's what comes of having a snappy come-back and being adept at clever repartee. I'm used to that on account of Harold, only when he ever said anything I didn't like I'd shake ashes in his ice cream.

I asked the director when he was going to start on my picture and he said he was going to wait a while as he was afraid of earthquakes. It seems they have 'em often, Margie. He said that every time they have an earthquake out here the cows give milk shakes. Ain't science convenient, Margie?

While I Was Talking

to the director a ninety pound sand bag dropped from the studio flies on the head of an actor. I was scared to death, but the director wasn't worried at all. He looked at me and said, "If that bag would have hit him anywhere else it would have killed him." He's an awful nice man, but I guess he thought he had to be. I wish these people would just be themselves to me and not try to get in right. I asked him if his voice got so husky from hollering directions at stupid stars, and he said, no, that last night he dreamt he was eating shredded wheat and woke up and found the mattress half gone. I thought that was pretty good, Margie, so I told him one I knew, only much better, but I guess he didn't hear it, as he never cracked a smile.

It certainly is interesting around the studios though, Margie. Laying all kidding to one side, I got a lot of surprises. You know when they shoot a room scene they don't have four square walls at all. They just nail a few sheets together that are painted up to look like walls and put a door on them and lean them up, and there you are, Margie! I always thought they went into somebody's house to take a room scene, and you probably thought they did too, but you were wrong, Margie. Oh, there are lots of little things like that I can tell you about, because you see I catch on so quickly, Margie, and can see it right away.

Here's something I must tell you about which I really shouldn't because it is supposed to be very confidential to us in the business. Please don't tell anyone about it, Margie, as it would undoubtedly come back here and they would find out that it was me that told. It was this way. A tall man came up to me and asked me if I would like to watch them

Film a Ship Wreck

I told him I wasn't dressed for the occasion, but he said he didn't care, so we went. I thought we were going to take an auto ride to the ocean, but I was wrong again, Margie. He just led me into a corner of the lot where they had a couple of cameras set up. They were aimed at a large tub. Then another man brought out a toy ship and set it in the water and gave it a shove. They shook the tub, which the man explained to me would give the effect of a heavy sea, and pretty soon the ship sank.

I thought they were kidding me, but the man told me that this was the way they did it, and on the screen no one would know the difference. It relieved me a lot though, Margie, as I always thought that when they wrecked a ship in the movies they left all the people floating around, but you see they don't. Don't tell this to Harold, though, as I want him to worry about me. You forgot to tell me in your letter how much salary he is getting.

And then Margie,

I Met the Nicest Man

He is the company's press agent, and he's so smart, Margie, that one of his idle thoughts would crack your brain. He writes all about us stars, you know, and does interviewing and gets their pictures in the paper. I'm glad I had some taken in the clothes I bought with Uncle Hank's money. I think he must have spent a lot of that very foolishly, as when one dies and leaves only a couple of thousand, there must be something funny at the bottom of it. I asked the press agent if he wanted to interview me, but he didn't seem so anxious that day. I guess he wished he had had time to shave. He told me lots of things about the stars that I guess you don't know anything about. I'll tell you all about it and then you can spread it around Weehauken so the hicks can see just what is going to happen to me some day.

(Continued on page 486)

Here are some of the Hal E. Roach Vanity Fair Maids which I snapped with my Brownie. Don't let Harold see it because he would be nonplussed ultra

Molly Malone as Eloise Randall, the inspiration of all young Stoddard's dreams in "It's a Great Life" (Goldwyn)

Below, Cullen Landis and Molly Malone begin to dream dreams again after a pretty tough time on our young hero's part

Cullen Landis as Stoddard, the youthful dreamer who is the central figure in "It's a Great Life" (Goldwyn)

"IT'S A GREAT LIFE"

Goldwyn-Rex Beach Film of Unusual Merit

Produced by Samuel Goldwyn and Rex Beach. Adapted from the story, "Empire Builders," by Mary Roberts Rinehart. Directed by E. Mason Hopper; assistant director, William A. Wellman. Released by Goldwyn.

Stoddard	Cullen Landis
Eloise Randall	Molly Malone
Lucille Graham	Clara Horton
The Wop	Howard Halston
Professor Mozier	Otto Hoffman
Professor Randall	Tom Perrse
Big Graham	Ralph Bushman
Small	E. J. Mack
Watchman	John Lynch

"It's a Great Life" was adapted from Mary Roberts Rinehart's story, "Empire Builders."

As a story it won immediate recognition and added another feather to Mrs. Rinehart's cap. As a film it measures up remarkably well, holds unusual interest and has a fantastic interpolation that adds a novelty as well as making most entertaining dramatic climaxes.

The story is not only finely acted but is given a decidedly adequate staging, with the atmosphere of the realistic sort that will make a straight appeal anywhere.

Stoddard is a school boy and his chum is a little chap nicknamed "the Wop." This pair dream of an Oriental kingdom where they are the rulers, Stoddard time and again dreaming that he is the majestic ruler, who with a sweep of his magic wand, boils in oil his enemies, one of them being Big Graham who Stoddard thinks has stolen away the feminine object of his heart and mind, namely, Eloise Randall.

Then comes a change. He dreams and sees his own sovereignty torn from him, his crown and sceptre confiscated by Big Graham. But there comes a great awakening when the girl of his heart comes to see him as he is convalescing from a terrible overdose of raw oysters and the two pledge their undying love.

There are many entertaining and amusing scenes. VANCE.

Stoddard knows he will find a pearl if he only eats oysters enough so he sets to it

"THE RIGHT TO LOVE"

Two Stars Share Honors in Paramount Film

Produced by Adolph Zukor. Photoplay by Ouida Bergere. From the play by Pierre Frondaie and Claude Farrere. Directed by George Fitzmaurice. Released by Paramount.

Lady Falkland.....Mae Murray
Col. Richard Loring.....David Powell
Lady Edith.....Alma Tell
Sir Archibald Falkland.Holmes E. Herbert
Prince Cernuwicz.....Macey Harlan
Marshal to the Sultan.....Frank Losee
Governess.....Marcia Harris
Little Archie.....Lawrence Johnston

It's a Paramount Picture. A George Fitzmaurice production with the stellar honors shared by Mae Murray and David Powell. A glance at the list of the supporting players also shows that Paramount spared no expense in placing genuine thespian ability into the film. And throughout there has been a lavish expenditure of money for a regal production, sumptuous settings bespeaking the resplendency of the Oriental period which necessitated a complete change of costumes for the cast.

Mae Murray has much acting to do. She starts her activity in this story as a wife with a husband that cares nothing for her but who is mighty sweet upon Lady Edith. And there is a little son. Miss Murray as Lady Falkland, wife of Lord Falkland and mother of little Archie, is called upon to run every sort of a camera gamut from copious tears down to a bitter fight to retain her character and her son at the same time.

But there's a real lover, an old sweetheart prior to her forced marriage by her father to the brutal Lord, who is right at her elbow and who eventually comes to her rescue when she needs a friend badly. It is up hill and down dale for Lady Falkland but right triumphs in the end and the finale is of the sort that might be expected where a faithless husband would make love to another woman right in his own home and under the very nose of his wife.

Before everything is straightened out an Oriental atmosphere is nicely woven into the story with the principals enacting a costumed drama that has Miss Murray and Mr. Powell carrying the leads along to big results.

This film was chosen among a long list as the one best suited to follow "Humoresque" at the Criterion where the latter production had been such a tremedous hit for the past twelve weeks. Fitzmaurice has come rapidly to the fore as a first-class director and has done exceptionally well with "The Right to Love." There are some tense moments—gripping realism that is splendidly handled by the Misses Murray and Tell and the Messrs. Powell, Herbert, Harlan and Losee.

Despite the insertion of the Oriental environment the story has an American color that enhances the general valuation as a "big time" film exhibition.

VANCE.

Above, Mae Murray as the unhappy Lady Falkland in "The Right to Love" (Paramount) and Lawrence Johnston as Little Archie

At the top of the page, Mae Murray is the apex of one of the triangles which form the story

Below left, Mae Murray as an Oriental beauty mounted on her faithful steed sees a vision through the doorway

Below right, Macey Harlan as Prince Cernuwicz has his own ideas about the right to love and tells them

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"45 MINUTES FROM BROADWAY"

Charles Ray Stands Out in First National Film

Produced by Arthur S. Kane. Adapted from George M. Cohan's play of that title. Directed by Joseph de Grasse. Scenario by Isabel Johnson and Bernard McConville. Released by First National.

Kid Burns.....Charles Ray
Flora Dora Dean.....Hazel Howell
Mary Jane Jenkins.....Dorothy Devore
Mrs. David Dean.....Eugenie Besserer
Mrs. Purdy.....Mat Forster
Tom Bennett.....Donald McDonald
Daniel Cronin.....Harry Myers
Andy Gray.....William Courtright

In the filming of George M. Cohan's famous play, "45 Minutes From Broadway," Arthur S. Kane hit the nail upon the head when he cast Charles Ray for the role of Kid Burns. Ray is a natural film actor and in the Cohan piece adds fresh laurels to his crown.

Cohan's story has been given a most creditable picture presentation. Two women writers prepared the theme for the screen and they have adhered closely to the story, although taking advantage of the film license that enables Ray and associates to add a little more outside realism that the confines of a stage forbade.

Ray is the slangy Kid Burns, a diamond in the rough who falls in love with the modest little maid of the Bennett household, and his quaint way of winning the heart of the little woman is splendilyy told in dramatic fashion. Dorothy Devore plays Mary and does it in a natural, unaffected way. The villain is Harry Myers who fails in his attempt to get away with the contents of the Bennett safe.

There are numerous scenes which the director has framed for comedy purposes, with Ray making them stand out by his splendid acting.

One of the funniest "bits" cameraed in a long time is the way the Kid encourages the apparent mental aberration of the old woman who would mourn long and poignantly at the bier of the late Mr. Castleton. The piano roll is playing a fox trot and Kid Burns shimmies and trots her out of the door after dancing all over the room. If caused hearty laughter and is bound to amuse any audience.

Throughout the wholesome atmosphere of the quiet little domain, only "forty-five minutes from Broadway," is depicted, with the main scenes having Ray doing some of his characteristic acting.

The picture is excellently staged and the story carried along naturally.

There are some capitally conceived ideas as to the finding of the lost will. Mary at the finale tears up her heritage and the scene shows the Kid ordering two tickets from the railway station agent to New York without disengaging himself from the embrace of Mary. VANCE.

At the top of the page, Charles Ray as "Kid" Burns in "Forty-five Minutes from Broadway" (First National), presents the well known Ray smile

Below, poor "Kid" discovers the will which makes Mary an heiress and out of his class, and he is tempted to tear it up

At the left, "Kid" Burns has always been taught to humor crazy people, so he decides to have a game with Mrs. Dean

Above, "Home, James," says Charles Ray as "Kid" Burns, as he puffs on a real cigar and begins to taste prosperity

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

A MAN IS KNOWN BY HIS WORK

All exhibitors and their patrons have known for years the name of HAMPTON DEL RUTH in connection with the production of successful comedy films.

All exhibitors and their patrons will accept this producer's name as a positive guarantee of individuality and merit.

A HAMPTON DEL RUTH PRODUCTION.

A Hampton Del Ruth Production

WILLIAM FOX

presents

SKIRTS

HAMPTON DEL RUTH'S

Hippodromic Spectacle of Comedy in Six Parts

with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous Sunshine Widows

Personally Directed
by the Author.
HAMPTON DEL RUTH

THE WEEK'S BROADWAY PICTURE SHOWS

THE STRAND

Musical Program and Talmadge Feature Please

Featured on the bill at the Strand this week is *Norma Talmadge* in a *Joseph Schenck* presentation, "The Branded Woman." *Norma* plays the role of Ruth Sawyer, the daughter of a notorious woman, whose reputation as proprietess of a gambling den is unknown to Ruth, put away in boarding school by her grandfather. After it becomes known to her there's more rain than sunshine in *Norma's* life, but we all expected old Sol to shine his brightest at the finish and that's exactly what he did.

The ever-popular "Pagliacci," played as the overture by the Strand Symphony Orchestra, was well received and presumably much enjoyed by all. *Carl Edouarde* and *Francis V. Sutherland*, the conductor and assistant conductor, respectively, wield the baton alternately.

The Strand Topical Review presented many of the current worldly happenings among which were the Asbury Park Baby Parade, The Boy Scouts of America on the battlefields of France, U. S. Cavalry at El Paso, Texas and several other interesting items.

A song tableau offered *Betty Gray*, soprano, singing *Moonbeams* from "The Red Mill," in a picturesque old Dutch setting.

Katherine Stang, violinist, earned some well merited applause with her selections. She plays *Hejri Kayti* by Hubay and *The Swan* by Saint-Saens, both of them being excellently interpreted.

Capping the screen program came the comedy "The Kick in High Life," which moved fast and furiously in slap-stick fashion.

An organ solo, rendered alternatively by *Ralph N. Brigham* and *H. C. Frommel*, concludes the bill.

JOVIE.

• • •

THE CAPITOL

Light and Airy Program Gives Satisfaction

There is nothing heavy or sombre about the show at the Capitol this week. It is one of those light and airy programs that fall now and then upon any theater that offers feature films as its main entertainment.

The feature is "Milestones." The picturization of the famous play is by Goldwyn. It is a film that is not seeped in blood and thunder. There is no murdering or throat-cutting although one big scene has a horde of strikers about to do some dirty work when they rush pell mell upon the house of the industry giants. One of the principals is bowled over by a missile thrown by a striker but beyond that no blood is shed.

Unit No. 1 is entitled "Dawnland" which is a pictorial exhibition of water ways, falls and passages and snow-capped mountains along the great Northwest. There is a most pleasing and effective musical score, "Morning," the first movement of the "Peer Gynt" suite (Grieg) which was splendidly played by the Capitol orchestra.

The Strand Has Norma Talmadge—Screen Version of "Milestones" at the Capitol—Dancers Score at Rivoli—Fatty Arbuckle Feature at Rialto

Unit No. 2 was a ballet solo, "Anitra's Dance" from "Peer Gynt" (Grieg) that was artistically executed by *Doris Niles* which was arranged by *Alexander Oumansky*. The Capitol orchestra again did some fine work, the accompaniment being a feature as much as the dance.

Unit No. 3 was a cello solo. This brought a young woman to the footlights, *Helen Scholder*, who played "Hungarian Rhapsody" in a highly skilful manner. She sat between the orchestra and the audience and her music brought forth much applause. According to a program notation this was *Miss Scholder's* first appearance since her return from an extended European tour.

Unit No. 4 was the Capitol News containing some interesting countryside events, with the orchestra playing light and timely accompaniment.

Unit 5 was a novelty. "Cavalleria Rusticana" (Mascagni) was offering. (A) was the intermezzo by the Capitol Orchestra, with *Erno Rapee* conducting in a splendid manner. (B) was a duet between *Marie Stampleton Murray* as Santuzza and *Bertram Peacock* as Alfio. Both singers were in good voice and their duet was both charmingly and effectively rendered.

Unit No. 4 was a Prelude, the gavotte "Louis XIV" being offered by *Mlle. Gambarelli* and *A. Oumansky*.

Following the presentation of "Milestones," Unit No. 8 was an Interlude, with two phases. From "You're In Love" (Friml) included (a) waltz duet by *Jessie York* and *A. Oumansky* and (b) a solo, "Loveland" by *Sudworth Frasier*, which proved a pleasing feature.

Unit No. 9 was a Mack Sennett-Paramount production entitled "It's A Boy," with some undeniably funny film antics cleverly conceived and directed by Mack Sennett.

Unit No. 10 was a fine number on the Capitol organ, with *Melchiorre Mauro-Cottone* playing "Fanfare" (Lemmens).

VANCE.

George B. Seitz as Ivanhoe Tuttle in Pathe's serial "Pirate Gold" looks inquiringly at the dagger which protrudes from his ribs

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THE RIVOLI

"Civilian Clothes" Feature of Original Entertainment

Whoever is responsible for the conception of the Rivoli programs is the possessor of a poetic imagination, for only such an imagination could conceive the "Divertisement Classique" that helps to make this week's Rivoli bill a notable one from the standpoint of artistic beauty. A drop of black velvet forms a background that brings out in clear-cut relief the graceful figures of the th ballet dancers, clad in misty white tulle, *Vera Myers*, *Grace Eastman* and *Betty Stewart*, who pirouette about on dainty toe tips to a melody of springtime joyousness, providing an animated pictorial of engrossing beauty.

"Dreaming Alone in the Twilight," an illustrated song also proves a pleasing novelty. The curtains fall apart and reveal *Edoardo Albano*, baritone, seated in a roseate firelight haze, his eyes closed in dreamy meditation as he sings. Seemingly across the distance comes the sweet feminine response of *Mildred Lamb's* contralto, which blends itself with *Mr. Albano's* baritone in a harmonious finale.

The feature of the bill is Paramount's film conception of Buchanan's "Civilian Clothes." The role of the hero, who returns from France after being reported dead, only to find that the girl he had married over there as a Salvation Army Lassie, when he Captain McGinnis, clad in all the mystic charm of khaki, suffers a revulsion of feeling when she beholds *Mister McGinnis* in civilian clothes, is played by *Thomas Meighan*, who somehow seems to have grown slimmer and better looking.

"It's a Boy!" a Paramount-Mack Sennet Comedy, is not all boy, the boy baby being the least of the plot, the balance consisting of speedy action, a sagacious dog, a boat race and a goat with a "ramming" disposition, to say nothing of numerous pant-branding episodes, contributed by the village blacksmith. But the playlet fulfills its mission as a comedy by keeping the audience highly amused.

The overture consists of selections from Puccini's "LaBoheme," its colorful Bohemian themes being traced with both delicacy and brilliance.

The Rivoli Pictorial travels from the baby show at Asbury Park throughout the world's events of interest, while the New York Times' famous cartoonist, *Marcus*, contributes some animated sketches of *Victor Herbert*, *Hugo Reisenfeld* and *George M. Cohan*.

The concluding organ solo consisted of selections from "Faust," played by *Firmen Swinnen*, with his usual skill.

ELITA.

• • •

THE RIALTO

Roscoe (Fatty) Arbuckle Scores Hit in Film

There is no sidestepping the fact that the Rialto Orchestra keeps right up to the minute. *Hugo Riesenfeld* knows the works of the old masters and has his musicians giving them a thorough interpretation yet *Riesenfeld* knows that the modern pulse is also strong for the topical tunes as well as the light operatic and revue numbers.

So this week he offers the Fourth Hungarian Rhapsody (*Franz Liszt*) one minute and then has selections from "The Honey Girl" the next. And there are snappy tunes of the topical kind when the pictures are being shown.

There is also a bass solo by *Emanuel List*, who effectively sings the "Gypsy Love Song" from "The Fortune Teller" (Victor Herbert).

In the playing of the overture, a czimbalom solo was a most important feature, played by *Bela Nyary*, an artist, and one who thoroughly is "at home" with the illustrious instrument of the Hungarian gypsy orchestras.

The Rialto Magazine offered some newsy and timely subjects, while the feature film, with *Arbuckle, Roscoe Arbuckle*, playing a new film role, being the sheriff of the picturized version of *Edmund Day's* play, "The Round Up," which was a delight to everybody according to the enthusiastic way in which it was received Sunday evening.

Another feature was the organ solo, "Prelude in C Sharp Minor" (*Sergei Rachmaninoff*), played in good style by *John Priest*.

VANCE.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"THE SKYWAYMAN"

Fox Presents Thrilling Picture of Daring Aviator

Story by Julius G. Furthman. Directed by James P. Hogan. Released by Fox.
Captain Norman Craig.Lt. Ormer Locklear
Virginia Ames.....Louise Lovely
Dr. Wayne Leveridge....Samuel DeGrasse
William Elmer.....Ted McCann
Nobby Brooks.....Jack Brammall

In the fearlessness of his young, dream-rife years, Ormer Locklear went to his death in the pursuit of his duty, such as he thought it was—in the courage of his convictions, such as he felt them to be. That his fellow flyers might find the paths where first he flew, safer; that the world of aeronautics might be advanced by his experiments—not in reckless defiance—but in the aspiration of his ideals—he gave his life.

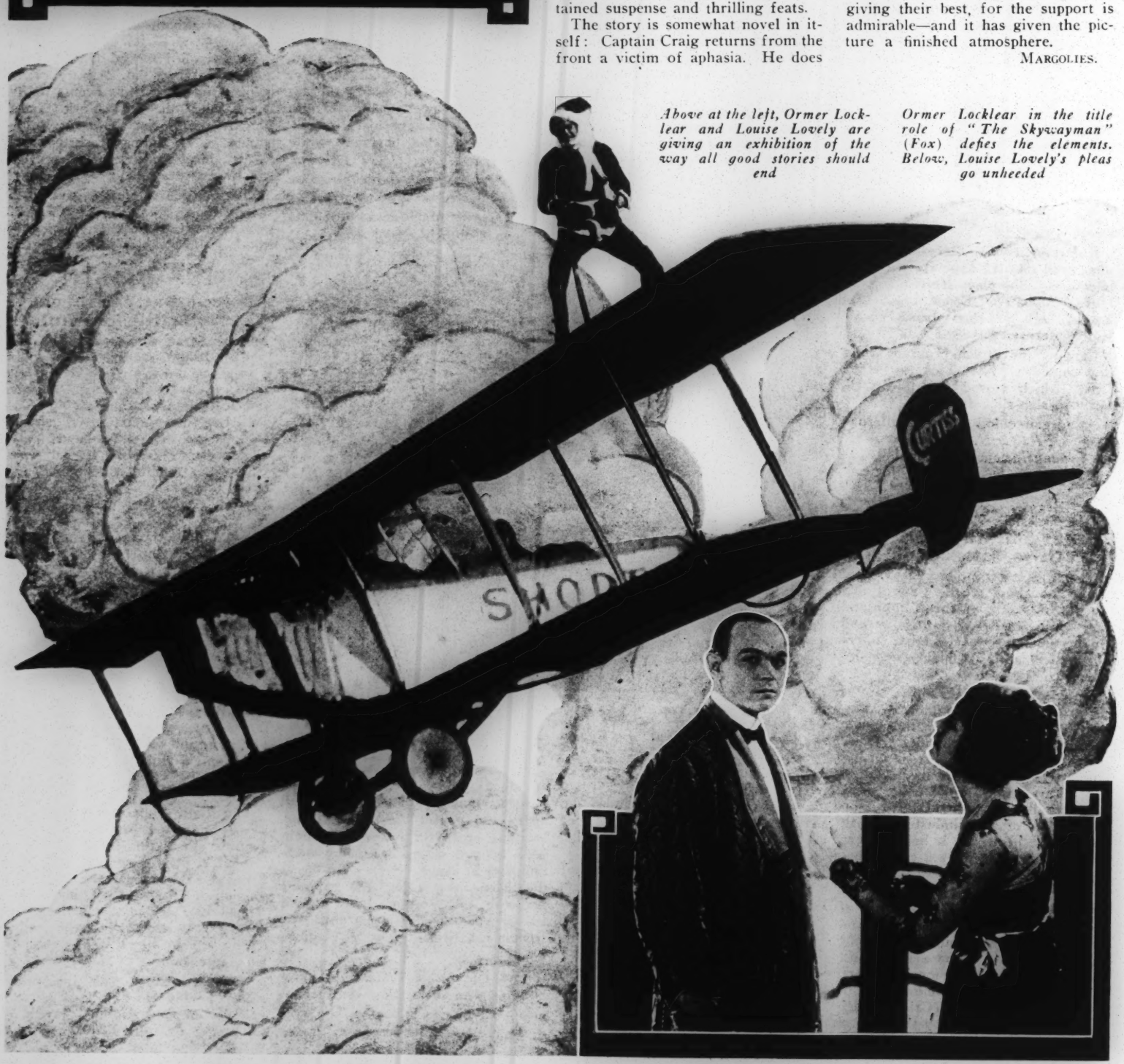
William Fox, in fitting dedication, has commemorated "The Skywayman" to this ace among aces (his last picture) to perpetuate the spirit in which he so valiantly gave his all. It is a photoplay of clever direction, splendid photography, full of sustained suspense and thrilling feats.

The story is somewhat novel in itself: Captain Craig returns from the front a victim of aphasia. He does not recognize his parents, sweetheart or friends. The girl tries to bring back his memory. She evolves a plan in which the captain is to save her from a desperate band of thieves. After a few adventurous escapades of plenty excitement and interest-holding incident, the captain recovers his memory and every one is happy.

The story would be of interest in itself but with the stunts of the airman it becomes doubly so.

Instead of doing his remarkable feat of transferring himself from one plane to another in mid air, Locklear in this feature does the hair-raising stunt of leaving a fast flying aeroplane for a faster traveling express train and then the reverse. There is some very thrilling flying excellently 'shot.' Louise Lovely assists the aviator with a charming personality and delightful acting. The entire cast seemed to have caught the spirit of giving their best, for the support is admirable—and it has given the picture a finished atmosphere.

MARGOLIES.



Above at the left, Ormer Locklear and Louise Lovely are giving an exhibition of the way all good stories should end

Ormer Locklear in the title role of "The Skywayman" (Fox) defies the elements. Below, Louise Lovely's pleas go unheeded

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

THERE was a great gathering in front of the Garrick Theater. Approaching the mob I discovered the well-known *Billy Elmer*, ex-New York fighter, manager, et al., relating some of his thrilling Metropolitan experiences. Of course, you know, *Billy* is now one of the silversheet's infamous vilyuns. "Say," said *Billy*, "what do you suppose they wanted to do out at Fox today?" The gathering questioned him. "Well, they wanted *Tom Mix* to shoot the buttons off my vest. But take it from me, I told them where to get off. After considerable coaxing they performed the stunt on a dummy. *Mix's* a good shooter all right, but some day he might miss and I'm taking no chances! Why, just a couple of days ago *Buck Jones* got his right arm filled with lead. I'd

Take a Good Licking

in the ring any day to have *Tom* try to shoot the buttons off my vest." The crowd laughed and *Billy* went back to talking over some of his ring experiences.

While we were thus in the snare of *Billy's* wild tales who should come along but another screen heavy, *Wallace Beery* by name. *Wallace* wasn't alone—ssh! that's enough.

Visiting out at Universal I ran up against *Charles Hertzman*, *Carl Laemmle's* West Coast Matador. *Charlie* insisted on showing me *Von Strohiem's* set for "Foolish Wives." And it cost $100,000, said the ambitious one. A glance at his eyes was enough to cut the sum in half. Figures left out of it, the set is a marvelous piece of work. It reminds one of *D. W. Griffith's* massive sets for "Intolerance."

While on the subjects of sets, *Carl Downing*, the manana p. a. of the Fox aggregation, was showing me the props for "The Queens of Sheba." Though not quite so massive as the *Strohiem* sets they are much more elaborate, and a good block in length.

Edward McWade, a protege of Dick Spier, has been cast by Metro to play with May Allison in "The Marriage of William Ashe," while Margaret McWade, another Spier protege, is taking one of those "vacations."

The Cooper-Hewitts have a terrible lure. *Irene Brooks*, said to be a former Ziegfeld beauty, and who is playing in musical comedy here, has taken a fling at the cinema. Nothing to do but wish her luck!

Director *John Ince* dropped his megaphone out a Metro and called the entire organization together. With an address that would have done honor to Patrick Henry, *Ince* appealed to the workers to support a dinner dance to be given Sept. 16 for the benefit of

The Wounded Heroes

of the World War who are in the Arrowhead Hot Springs hospital. The benefit is being arranged by the Motion Picture Director's association, and is to be held in the Alexandria Hotel.

Jack Conway, former director, is well on his way as a star. *Jack* is playing the leading role in "The Killer," which *Ben Hampton* is grinding out. With *Conway*, *E. Richard Schayer* and *Howard Hickman* directing, someone's going to spoil the picture. Know the story about too many cooks.

We've just been let in on the fact that *Colleen Moore* has signed up to star in *Marshall Neilan* pictures. First for the First National and later for the Associated Producers. Seems *Miss Moore* made somewhat of a hit in "Dinty."

Allen Holubar staged a number of dance scenes for "Man, Woman and Marriage," starring *Dorothy Phillips*. The director called upon *Ernest Belcher*, the famous English ballet master, to supply the terpsichorean artists. So good did the dancers look on the screen that *Holubar* worked a number of scenes into the script so he could use more of the dances. *Derelys Perdue* led the Belcher girls. *Marion Morgan* also assisted.

Everybody thought T. Roy Barnes had vanished, but he turned up out at Christie's, where he is playing in a number of specials.

"Smoke" Turner has decided he doesn't want the smoke end of his name any more. He now calls himself *Brodwich*, which is his real name. They say that *Henry Walthall* gave *Turner* the smoke name back in the old Essanay days when *Turner* was playing the part of a negro. *Brodwich* is appearing in Metro's "Four Horseman."

Hugh Fay, of Hall Room Boys fame, has

Retired to Catalina

for a few weeks. *Hugh* intends to go after a few tuna and give *Bill* and *Dusty Farnum* a run for the money.

Rupert Hughes has fallen in love with Los Angeles. Says *Rupert*: "The glorious sunshine has the same effect on the imagination as it has on the flowers. The beauty that surrounds me everywhere makes me want to express some of that beauty in writing. The California nights are so delightfully cool that I can often work until 2 or 3 o'clock in the morning." Thank you *Mr. Hughes!*

Director Tom Forman (at the right of the camera) and his staff, taking the insert of a card for "Easy Street," the Paramount picture starring Thomas Meighan. Gladys George is holding the card. Dorothy Arzner, script clerk and film cutter, is steadying the hand holding the card

Virginia Fox, until very, very recently a Mack Sennett bathing beauty, has become leading lady. Miss Virginia is to play opposite Buster Keaton.

The following is pure bunk from *Arthur Wenzel*: "*George McDaniels*, who played in the lead in 'The Shepherd of the Hills,' has a script for a picture on the style of the Harold Bell Wright story. Several offers have been made to the actor to produce the picture, but the leading man is seriously considering starting a company of his own." Oh, *Arthur*, oh, *Arthur* how can you dream such stuff?

The Brunton publicity department has sent out the information that *Robert McKim* once intended to be a pastor. Next I suppose someone will say that *Bull Montana* has.

Received an Offer

to be president of Yale.

J. Warren Kerrigan has a harem in his next picture. Said harem consists of three leading women—*Fritzi Brunette*, *Marjorie Wilson* and *Claire Du Brey*.

Robert Brunton is on another vacation. This time he deserted the beach for San Francisco.

Mason Litson, the Goldwyn director has finished the seventh of the Booth Tarkington Edgar series. So vice-prexy *Lehr* grants *Litson* seven days vacation.

Another tragedy! *Vic Schertzinger* is growing a moustache.

Hobart Bosworth and Hart Hoxie aren't good friends, and here's the reason why. Bosworth, according to the allegation, let Hoxie have 1000 fish, but the latter named didn't feel inclined to pay it back. So Hobart comes along and files suit for said amount.

John Emerson and *Anita Loos are* soon to be among us.

Information just brought in by a reporter states that *Maurice Tourneur* started out as a boxer. Is that so?

The Renco Film Co. is a new one. *Seena Owen* is the star. *Lloyd Ingraham* the director. *Lee Royal* the boss. The first attempt is "Lavender and Old Lace." *Madge Tyrone* is scenarist.

BEHIND THE SETS AT UNIVERSAL

THAT famous motion picture factory is busier than ever these days. About twenty companies shooting all the time. Everybody knows Von Stroheim's making "Foolish Wives." Let's pass on. Harry Carey just did "West is West." Great stuff, they say. And Carmel Myers has done another. "The Gilded Dream," by name. Rollin Sturgeon megaphoned. Her second for Carl Laemmle. Jacques Jaccard is finishing up Frank Mayo in "The Throwback." Dagmar Godowsky, daughter of famed pianist, and Ed Coxen in cast. It's of tropical atmosphere. Stuart Paton on "Out of the Sunset." Eva Novak featured. Eddie Lyons—Moran Lee shootin' on next comedy. Shipped "Once a Plumber—" east. Ted Browning on own story. Called "Outside the Law." Priscilla Dean starred. Spending lota time on picture trying to make great film. Fine cast: Wheeler Oakman, Lon Chaney, E. A. Warren, Ralph Lewis and Melbourne McDowell. Elmo Lincoln ending up serial "The Flaming Disc." Robt. Hill directing. Ed Polo, thriller specialist, on sixth of "The King of the Circus." J. P. MacGowan is ringmaster. Ed Kull, demon episodical artist on eighth chapter of "Queen of Diamonds." Said Queen is Eileen Sedgwick.

SCREEN NEWS OF THE WEEK

SAMUEL GOLDWYN RESIGNS

F. J. Godsol Also Quits as Vice-President of the Goldwyn Pictures Corporation

CONFIRMING rumors of a reorganization of the Goldwyn Pictures Corporation that have been current for several months, the company announced on Friday the resignation of Samuel Goldwyn as president. At the same time, F. J. Godsol resigned as vice-president and chairman of the executive committee.

Messmore Kendall, a member of the board of directors, who was elected when Goldwyn took over a controlling interest in the Capitol Theater, was designated as director in charge of the company pending the election of a new president. That the group of financiers who built the Capitol Theater will assume charge of the Goldwyn Company is seen in the fact that Mr. Kendall and General T. Coleman du Pont have been elected members of the executive committee to take the place of Messrs. Goldwyn and Godsol, who continue as members of the board.

The Goldwyn Company was founded four years ago by Samuel Goldwyn.

In announcing his resignation, Mr. Goldwyn made the following statement:

"My action in giving up the direction of the Goldwyn Pictures Corporation does not mean that I will sever my connection with the company which I established. In fact, I am the largest individual shareholder of the company and I am continuing as a member of the board of directors.

"I find, however, after nine years of constant and honest plugging in forwarding the motion picture as an art and as an industry, I am greatly in need of a rest.

"The motion picture industry is to be congratulated upon the entry to its ranks of such men as General Coleman du Port and Messmore Kendall. It is not only of great value to the Goldwyn Corporation but to the entire industry."

Rickard to Exhibit Ruth Film in Garden

Unable to use Madison Square Garden, owing to the tardiness of the New York State Boxing Commission in functioning, Tex Rickard, the fight promoter turned a deal in baseball and the movies by signing to show Babe Ruth's debut film, "Headin' Home," in the big amphitheater.

Tex was reported to have paid $35,000 for Babe's first drama, and the showing will last from September 19 to 26. Ruth will appear in person.

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Mildred Harris's Next

Mildred Harris Chaplin has returned from Toronto, whither she went to be present at the opening of the Pantages Theater. Her next picture for First National will be begun at the end of that time and will be made in New York. It is an adaptation of Thomas Edgelow's story. "Playthings of Desire." John Stahl, who made her last picture, "The Woman of His House," will direct it.

In "The Magic Life"

House Peters, Florence Vidor and Joseph Kilgour have been selected by Thomas H. Ince for the leading roles in his forthcoming special production, "The Magic Life," the filming of which was started last week under the direction of John Griffith Wray. Harry Schenck, formerly Stage Manager of the Ince Studios, has returned to the Culver City lot to serve as Associate Director in collaboration with Director Wray.

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Actress Dies Making Reel

Pneumonia following an accident last Tuesday in which she was thrown out of a dory towed by a motorboat off Mamaroneck, while making moving pictures, caused the death in the Hotel Albermarle Sept. 3 of Elizabeth McKentry, an actress.

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Big Fox Special

William Fox is about ready to release another of the big special productions. This one is "Over the Hill to the Poorhouse," based on the famous poem by Will Carleton. The film was directed by Harry Millarde.

Crisp to Produce Abroad

Donald Crisp, director of Paramount pictures who during the past year has produced most of the Bryant Washburn pictures and who directed "Miss Hobbs," Wanda Hawley's first starring vehicle, sailed for England last Saturday, (Sept. 4.) to commence work on a series of pictures at the new London studio of Famous Players-Lasky Corporation. These productions will be made either without stars or with all-star casts and will be released as "Donald Crisp All-British Productions." Among the stories under consideration for Mr. Crisp's initial pictures are "Beside the Bonnie Brier Bush," Ian MacLaren's well known work and "Cashel Byron's Profession" from the pen of George Bernard Shaw.

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In "Sweet Lavender"

Realart is to present Mary Miles Minter in "Sweet Lavender," a screen version of the stage classic by Sir Arthur Wing Pinero. Theodore Roberts and Milton Sills are in the cast.

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To Film Oil Fields

The Guy Empey Productions Company will film the North Louisiana oil fields in the new educational and industrial film depicting "The Problem Of the South." This picture will deal upon the agricultural, oil and mineral resources of Northern Louisiana.

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Ottola Nesmith in Film

In giving the cast of players who are appearing in "Twisted Souls," the motion picture starring Howard Thurston, the MIRROR inadvertently mentioned the name of Miriam Nesmith. The Miss Nesmith who is actually a member of the cast is Ottola Nesmith.

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Doris May Resumes Work

Doris May will resume work under the direction of Thomas H. Ince in the forthcoming Thomas H. Ince-Louis Joseph Vance special, "The Bronze Bell."

Miss May will portray the leading feminine role in an all-star cast opposite Courtenay Foote.

IS THAT SO!

Bertram Bracken is making a Selig special of James Oliver Curwood's famous story, "Kazan," with a cast headed by *Jane Novak* and *Ben Deely*.

Betty Carpenter took her first scene in the Kendall Productions photodrama, "Cardigan," on her seventeenth birthday.

Frank S. Mattison has been engaged by *William L. Roubert* to write two more stories in which *Matty Roubert* will be featured. The titles are "At the Old Swimming Hole" and "Summer Days." Both pictures will be released by Reelcraft.

Bessie Love's next production will be "Penny of Tophill Trail," from the novel by Belle K. Maniates.

Eugene O'Brien and *Zena Keefe* have returned from Marion, O., where they went in a party representing the Harding Theatrical League to call on the Republican candidate.

Sylvia Breamer is now working on "Parrott & Co.", the story by Harold McGrath, at Balboa and Del Monte, Cal.

Harold Vosburgh has just finished with the Cayuga Pictures Company first feature and is now rehearsing with Barney Bernard in "His Hon. Abe Potash."

Olga Printzlau has signed a five-year contract with Famous Players-Lasky to write exclusively for William DeMille productions.

Gladys George has been engaged to play opposite *Thomas Meighan* in his new Paramount offering, "Easy Street."

Violet Clark, author of several successful original scenarios and continuities, has joined the Thomas H. Ince Scenario Department.

Madge Bellamy is to play the leading feminine role opposite *Douglas MacLean* in his next Thomas H. Ince production, "One a Minute."

Arthur Donaldson, star and general director of Arthur Donaldson Productions, Inc., has just been acclaimed victor in a popularity contest conducted by a Stockholm daily to determine who, in the opinion of its readers, was the leading actor of the screen.

One of the latest approved methods of taking the air is here demonstrated by Lieut. Ormer Locklear in his last Fox picture, "The Skywayman." It is not absolutely necessary to ride on the undercarriage as our hero is doing here

A moment of sentiment from the Goldwyn film version of the play, "Milestones"

SCREEN NEWS OF THE WEEK

Two Theaters House "While New York Sleeps"

William Fox, producer of "While New York Sleeps" has been forced to take a step which will go down in history as the first step of its kind in the annals of the theater. "While New York Sleeps," a Fox special, was originally booked at the Lyric Theater. It was to remain at this theater two weeks only, and was to be presented on the two-a-day plan —one matinee and one night performance. The engagement now has been extended by arrangement between Fox Film Corporation and the Shuberts, and "While New York Sleeps" will remain at this theater for an indefinite run. It is now playing on the continuous-performance scale at a dollar top price, and crowding the house from 1 P. M. to 11. It has also been booked at the Astor Theater.

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Blackton Goes to England

Commodore J. Stuart Blackton, the veteran producer and director of photoplays, sailed on the Baltic, Sept. 4th for a vacation in England. Accompanied by Mrs. Blackton, the Commodore sailed with Sir Thomas Lipton and his party.

After arriving in England, Commodore and Mrs. Blackton will pass some time in London, later going to visit Sir Thomas at his country place at Ossidge, Southgate, Sussex. After the visit at the Lipton estate, they will go to Scotland where they will be members of a house party at Lord Dewar's shooting lodge.

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Bud Comedies

Little Bud Duncan of the Ham and Bud comedy team is to be featured in a series of one reel comedies by the Reelcraft Pictures Corporation. Ham and Bud were stars for the Kalem Company from 1914 to 1918. Since then Bud has been nearly two and a half years in the Army as a machine gun instructor at the Hollywood Officers Training School. The new series will be known as "Bud and His Buddies." The "Buddies" will be mostly girls.

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Charles Ray's Next

Charles Ray is hard at work on the production of "Nineteen and Phyllis," a light comedy by Frederick Stowers. In his supporting cast are Clara Horton, George O. Nichols, Cora Drew, Lincoln Stedman, Frank M. Norcross and others.

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In "Ladies Must Live"

George Loane Tucker's second production for Mayflower Photoplay Corporation, will be released soon. It is "Ladies Must Live," adapted from a story by Alice Duer Miller. Betty Compson and Leatrice Joy are in the cast.

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Veiller Completes Story

Bayard Veiller has completed his first original story for Metro. It is a melodrama and will be called "He Tried to Be King." Albert Shelby Le Vino is at present adapting it for the screen and it will be filmed as an all-star production.

Film Company in El Paso

Headquarters for the Br non-Alvarez Productions Corporation be established in El Paso duction of feature films immediately.

The coming of the compan the beginning of El Paso's li motion picture center.

"The Treasure Trail," by Marah Ellis Ryan, will be the title of th first picture to be produced

The Brenon-Alvarez Production Corporation is headed by George Fo ter Platt, director general of the co cern; Maurice Brenon ; rod ic. o manager; W. H. Halling, treasur and purchasing agent; L. P. Arnold secretary; Fred McBan, master o properties; Lester Land, director o photoplay, and Frank Clark, direc of publicity. The artist to be fe tured include Ethel Alvarez, Jo e Booth, Arthur Hornblow, Jr., a others.

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Big Cast for Comedy

A cast of prominent comed s enact the principal roles in "Skir s" the six-reel William Fox Sunsh Comedy Special which is an early fal release. In selecting thi cast D rector Hampton Del Ruth was com pelled to comb the stage and scr en ranks of the United States.

Heading the company are the Singer Midgets, a team of Lilliputian funmakers who have graced th vaudeville stage with marked success. Other funmakers are Chester Conklin, "Slim" Summerville, Alta Allen, Ethel Teare, Alice Davenport, Dorothy Lee, Mrs. Laura La Varnie, Blanche Payson, Mrs. Rosa Gore, Mrs. Milla Davenport, Harry Booker, Ford West, Glen Cavender, Harry Gribbon and Jack Cooper.

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May Allison's Next

Metro announces "The Marriage of William Ashe" as the next starring vehicle for May Allison.

"The Marriage of William Ashe" was one of the most popular of Mrs. Humphry Ward's later novels.

As a stage play it was produced in New York with Grace George in the role that will be played by Miss Allison. In the London production the star role was played by Fanny Ward.

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New Studio for Talmadge Sisters

Joseph M. Schenck has leased the Oliver Film Studios, which adjoin the Norma and Constance Talmadge Studios, for a term of three years, and is now having the walls adjoining the two buildings broken through, so as to enlarge the Talmadge Studios to more than twice the width of their present space. He is also having the dressing rooms of the old Talmadge quarters all torn out, and the entire balcony floor converted into a suite of offices.

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Tom Santschi Westerns

Pathe has just contracted through Arthur S. Kane, to release fifteen two-reel pictures produced by Cyrus J. Williams and starring Tom Santschi. "Beyond the Trail" is to be the first of the series.

BRUCE GORDON

The young British actor introduced to America by Commodore J. Stuart Blackton in "The House of the Tolling Bell" (Pathe)

Harron Dies of Wound

As a result of a wound accidentally inflicted in his apartment at the Hotel Seymour on September 1, when his revolver was discharged as it fell to the floor, Robert Harron, twenty-seven years old, a widely known motion picture actor, died in Bellevue Hospital a few minutes before 8 o'clock, September 5.

Harron, whose meteoric rise to fame has been one of the interesting stories of success in the motion picture industry, gained prominence by his work in "The Birth of a Nation," "Intolerance" and "Hearts of the World," under Griffith's direction. Of late he had been starring in his own productions.

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Cast of "Dangerous Paradise"

Louise Huff plays the leading role in Selznick's "The Dangerous Paradise," and is supported by Templar Saxe, Herbert Griffith and Ida Darling in the principal roles, while the rest of the company is composed of Roland Sweet, Jack Raymond, Mrs. Forrester, Norman Kent, Harry Benham, Lola Stuyvesant and Nora Reeve.

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Stage Hands Strike

Stage hands in Chicago motion picture houses walked out last week in a sympathetic strike with the local federation of musicians, forcing the managers of fifteen of the largest film houses to dispense with the auxiliary vaudeville which has taken the place of music since the musicians struck two months ago for a 50 per cent wage increase. The managers will present moving pictures only and reduce the price of admission.

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Neilan Signs Colleen Moore

Marshall Neilan announces the signing of Colleen Moore on a long term arrangement. This contract was awarded Miss Moore as a result of her work in "Dinty," the new Neilan-First National picture now being completed at the Hollywood Studios and in which Wesley Barry plays the stellar role.

Film Branch of Equity Opens

The Motion Picture section of the Actors' Equity Association was opened Sept. 3 with a housewarming party at the new headquarters at 229 West Fifty-first street, which was attended by many of the leading theatrical and motion picture members of the organization.

The doors of the new home were thrown open for the guests from five until midnight, and music and dancing and speech-making were the order of the day. John Emerson, president of the Equity, was among the speakers who addressed the gathering.

The film branch of the Equity was organized about nine months ago.

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Historic Battle to Be Staged

Preparations are being made to film, on a gigantic scale the Battle of Lexington which is to be one of the vivid and dramatic scenes embodied in the newest Messmore Kendall-Robert W. Chambers Productions photodrama "Cardigan," a picturization of the famous novel by Robert W. Chambers. Director John W. Noble will have more than fifteen hundred soldiers to re-enact this historical battle. All of the extras to be engaged for this event will be veterans of the great World War.

• • •

Knoblock Writes Film Play

The first fruits of the recent negotiations between Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, and a number of the foremost British authors and dramatists whereby the latter will write directly for the screen, will soon be forthcoming in the form of a screen play which has been written by Edward Knoblock and which will be produced at the Islington studios of Famous Players-Lasky British Producers, Ltd.

• • •

Cast of Faversham Picture

The complete cast that will appear in support of William Faversham in his forthcoming Selznick picture, "The Sin That Was His," reveals several names that have figured prominently in Broadway successes. Playing opposite Mr. Faversham is Lucy Cotton. Others are Pedro de Cordoba, Bobbie Agnew, Lule Warrenton, Miriam Battista and Bobbie Connelly.

• • •

Walsh Rushing Picture

George Walsh is working at top speed on "Dynamite Allen," which will probably be his last production for Fox. Walsh's contract expires the first week in September. It is said that Walsh will not renew his contract under present conditions, though no announcement has yet been made of his signing up with any other producer.

• • •

Kellerman Completes Film

Annette Kellerman has completed her second picture for the Western Pictures Exploitation Company. It was made by the Cinal slow motion process and is entitled, "The Art of Diving." In this picture Miss Kellerman performs a series of her famous dives and demonstrates a number of her swimming strokes.

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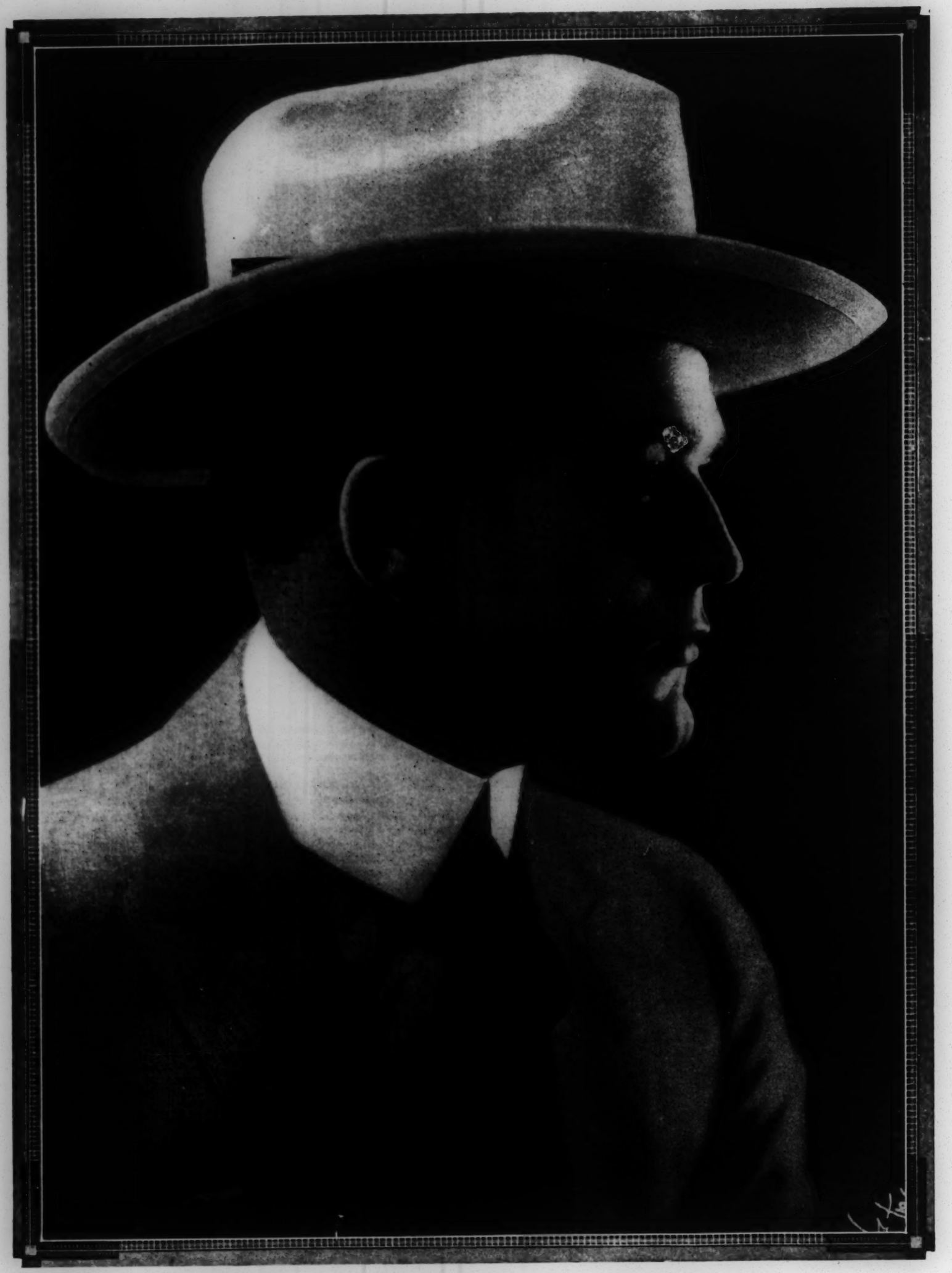

WALLACE MACDONALD

Popular leading man, who has just finished two pictures for Metro, one with May Allison and one with Viola Dana.

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The Letters of Heloise to Her Chum

(*Continued from page* 471)

He said that Mary Pickford made twenty-two millions last year, and that she takes a bath in a

Tub Full of Fresh Radium

every morning. She never uses the same limousine twice, but must have a new one every day for the particular mood she is in. After using a limousine once she always gives it to Doug Fairbanks. You know the Vanity Fair Maids, Margie, in Hal Roach's new comedies. Well, I was told that they always fill up the tank with Quelque Fleur perfume, which is more expensive than water, although you probably don't know that, Margie, and after every dive the tank is emptied and refilled.

He said, too, that Doug made twenty millions a year or only two millions less than Mary. And that together they make more money than is in the combined countries of Czecho-Slovakia, Jugo-Slavia, Esthonia, Lithuania, and Somaliland. If Doug and Mary keep on they'll have as much as the DuPonts, I guess. And you and I and all of us, as Marc Antony would say, have contributed our little bit—sometimes two bits—to their fortune.

But they are not the only ones making money. Consider Fatty Arbuckle, said the press agent. The boy with the adjectives told me that Fatty spends a thousand, as you and I would spend a nickle. He recently—Fatty I mean—paid $25,000 for a Pierce Arrow car with platinum trimmings and lots and lots of fancy things inside and out.

And you know Harold Lloyd that we all are so crazy about? Well, Margie, the press agent told me that Harold Lloyd has had his glasses insured for $1,000,000, which is one-eleventh of what they earn him a year. He has just retired the man that invented them on an allowance of $43,000 a year. Isn't that wonderful! And he said that after Blanche Sweet appears in a picture with gowns valued under $100,000, she gives them all to some young woman in her company who doesn't earn such a high salary. Ruth Roland, you know, that acts in Pathe serials, is going to wait until they get in communication with Mars for her next serial so she can do a

Stunt with a Flying Yacht

He said that she is only incidentally working on "The Avenging Arrow," to keep in trim.

He seemed to know everything there was to know about the game, and I'm awfully glad I met him. He said that I should never take directors too seriously, that the one I had been talking to was so ignorant he thought that Rex Beach was a summer resort and that Ina Claire was a piece of French pastry. He told me that the director wouldn't hire Harry Carey because he thought he was a Japanese form of suicide. "Sometimes this director is even rabid," he said, "why, he even dared to send a butler out before the camera once without any side-burns on!" Laying all kidding to one side, Margie, you can't imagine how all this information helps.

While we were walking up the street

I Saw a Robbery Pulled Off

right before my very eyes, and all of a sudden a police patrol came dashing around the corner and tipped over into a great big box of white plaster. I was scared to death, Margie, but all they were doing was taking a picture. Gee whiz, Margie, you can't tell whether you are getting held-up or not! We passed one of the most stunning girls I ever saw, Margie, which he spoke to. I noticed she looked at him funny, and asked him if it was his wife. He said no, that it was one of the Rolin Comedy bathing girls, and the reason she looked sore was because she got fired for going into the water with her bathing suit on. I asked him if he knew what she was thinking about, and he said that he wondered what she thought *with!* He told me that directors were doing more outside stuff on account of the high cost of scenery. "You can't get a drop anywhere!" he said. Ain't he terrible?

I think I am going to like this press agent chap, Margie, and I suppose I might as well, if he is going to interview me and get my picture in all the papers. I won't forget to have him put one in the Weehawken papers. Won't that knock Harold dead, Margie? I wish you wouldn't forget to find out how much salary that kid gets. The press agent asked me what I was going to do Saturday night, and of course, right away I thought of my bath, but you know, Margie, in this game something must be sacrificed, so I smiled bravely and said, "Nothing." "Well," he says, "then we'll shake a mean torso at the Ship cafe, and you can take a slant at all the luminaries that grace the silversheet." Now, wasn't that sweet of him! Of course, Margie, I will keep him at arms distance, but if a man is going to put your picture in the paper there's no reason at all why you shouldn't be nice to him, is there?

I've Got to Stop Now

as I have a few chapters more to read in a book I got today telling you "How To Act in the Movies." After I get through with it I'll send it to you, as who knows but what I can get you a job some day. You should do well in the comedies, Margie. I'll write you the next chance I get and tell you some more about the road to fame and the popular rendezvouses I expect to visit. Don't forget to find out how much Harold gets, Margie, and I guess you hadn't better tell him about the advances of this press agent I have met. Say hello to all the girls and tell them that as soon as I have some newer pictures taken I'll autograph them and send them each one. Write soon.

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. . .

St. Regis

Almost anwhere in the public streets of New York Town, one may see signs of the St. Regis Restaurants. In fact, if one is not in sight, a short walk in any direction will bring one to view. As a chain of high class eating rooms without too much fancy trimming, they are a credit to modern civilization. They are open at any and all hours, a boon to milkmen in the wee hours and to the boys who toil on the newspapers. The food is uniformly good, the prices entirely within reason, and convenient hooks are along the walls for hats, cloaks, wraps and greatcoats, thus removing a possible graft for a hat check artist. No blare of trumpets blatantly blasts the air, and a napkin is given to each and every guest. But even with the little extra devices designed to make the life of the guest more comfortable, in any restaurant the main item of interest is the food. At the St. Regis it is irreproachable.

. . .

Keen's Chop House

In that quiet vicinity of the Lambs Club on West 44th Street, "the gate hangs high" at Keen's Chop House. The symbology of the attractive suspension of the gate is that being in such a lofty place, it is out of the way, and therefore easy to enter the keenest of chop houses. Paul Henkel presides over the destinies of the place and its guests while they are within its gates. Residents of town are regular patrons and citizens of other climes hie hither with Keen's Chop House at the head of the list of places to visit in New York. There they can always be sure of getting the very best of foods in or out of season, prepared by exemplary chefs and served in a manner at which even the most scrupulously particular could not cavil.

. . .

Hotel Majestic

With the genial Copeland Townsend as skipper of the Majestic, everything is ship-shape above and below decks. On the roof, in pleasant weather, or during the serene hours, as the Belgian mystics say, is the Hurricane Deck, probably so called because whenever a hurricane threatens to break, the place is closed. There is nothing to cavil at in this arrangement, for dining in the Cafe des Allies is no end pleasant and all that sort of thing. On the Hurricane Deck can be had the most tempting of dainties and the most unobstructed view of Central Park which that place affords.

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Katherine Kelly of Roanoke, Va.

THIS page presents to you the most generous and practical opportunity ever offered to those who are anxious to star in the movies. If you read this through carefully and then *ACT* upon it immediately you will find a greater opportunity than any of our present day stars had in the beginning of their career a few years ago. Will you grasp this opportunity which offers you fame and riches over night?

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Every motion picture producing company in this country is in need and always on the lookout for good material with which to develop stars. You may be exactly the type that is needed to make a big series of pictures. Previous experience is not necessary—a thorough training and ample opportunity will be given to those who are worthy and are ready to work with perseverance for so great a prize. Stop wishing and learn today how you can have this opportunity of a Lifetime.

You Can Be a Star

Today, *you* may have the talent which is worth $50,000 or $100,000 a year. If you let this opportunity pass by, you will go through life unrecognized.

Remember that half of our present day stars have been discovered through such opportunities as this and that your chance for success is as great as anyone else. Do you want the chance?

The Opportunity

The contest is truly remarkable for many reasons—because a contest has never been conducted with such easy terms making every girl an eligible winner—because practically every one who enters this contest and makes a slight effort will be rewarded (50,000 prizes will be given if necessary to fulfill our promises),—and most of all, because, the Universal Film Co., one of the largest producers of fine pictures have agreed to give the three girls with highest honors a chance to appear in Universal Pictures with contracts at handsome salaries. Never before has a large producer offered such an inducement to ambitious girls.

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It costs you nothing to enter this contest. Merely fill out the coupon below and send it addressed to the "Contest Editor" of Dramatic Mirror, 133 West 44th Street, New York

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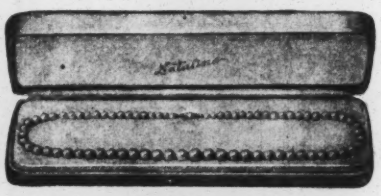

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Dr. Balsinger Tells of Success in Correcting Features

While facial surgery is performed to correct injuries and deformities yet the greatest field for this work lies in remaking of faces, so as to take off ten or fifteen years in age and greatly improve beauty, according to Dr. W. E. Balsinger, of 190 North State street, Chicago. Sagging cheeks, baggy wrinkly eyelids, a dented or twisted nose, a deficient chin not only detract from the personal beauty and appearance of individual, but are actual disadvantages in business, society or home life.

"Many theatrical and society people, as well as homefolks take advantage of facial corrections," said Dr. Balsinger, who is a specialist in facial operations, "and appear more charming to their friends. Many people suffer more from defects of appearance than from actual illness. This has been repeatedly proven from patients who have suffered nervous breakdowns, become haggard and worn looking, yet have not improved by medical treatment, and after the proper facial corrections they have improved and life becomes worth living again.

"To those who may not understand what can be done by facial surgery and dermatology, let it be said, that loose, wrinkly, sagging cheeks or baggy eyelids are corrected through operations, which remove the loose skin about the hair line and under the eye lash so as to leave no trace of the operation. In case of hump or crooked noses the operation is made through the nostrils, removing the condition and leaving no scar. Under the dermatological treatment, skin eruptions and blemishes, as acne, warts, moles, birthmarks, freckles, tanned or darkened skin are corrected, leaving the patient a good clear looking skin.

"The many facial corrections that may be improved by facial surgery and dermatology, it behooves every one to take advantage of the wonderful work that can be done so as to bring their beauty up to the highest point.

"Facial surgery and dermatology as practised today by experts offers a sure, safe way of rejuvenating and beautifying people, so that there is no excuse for looking old and haggard. Lifting sagging cheeks takes off years in age and adds in various ways to one's general appearance."

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—ASK ME—

Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

I HAVE written a story which I think would make a good photoplay. Who buys these stories for the studios? Would you please give me the addresses and must the manuscript be in scenario form?

KIRK MARSHALL,
Carnegie, Pa.

All the big motion picture producing concerns, I believe, buy scenarios. You will find most of them listed in the current and previous issues of the DRAMATIC MIRROR. It would be well for you to study the special desires of these various companies and determine just what type of picture each one wants, and then send on your story to the one that seems to specialiez in the type of photoplay which you have written. The manuscript must not necessarily be in scenario form. They will buy it in story form if they like it, and then assign either you or one of their scenario writers to the work of putting it into producing form.

. . .

Has Arnold Bennett ever written for the movies? I have waited for a long time to see one of his plays produced. Maybe his novels are so long that they cannot condense them into movies. Why then doesn't he write scenarios for the movies? It seems to me that there are a great many people who would enjoy his work if it was put out in this popular form.

MARY A.,
President, Readers Circle,
Watertown, N. Y.

To the best of our knowledge Arnold Bennett has not written for the movies. A great many prominent English novelists feel that the motion picture has not yet sufficiently demonstrated that it is an art, and hence they feel that would be demeaning themselves by accepting posts for such work. I believe it was Shaw who said recently that all that any good English writer was waiting for was sufficient financial inducement. All this may be aside from the mark. We feel that the art of motion pictures is starting where other arts have started—among the people. If the masses can sufficiently educate the intellectuals the motion picture will become as truly great as it is destined to.

. . .

What is Edith Ellis doing now? She is one of the few women I have ever heard of who knows the stage in mechanics from top to bottom. She is a real dramatist, but I have not seen anything of hers put out for some time.

A. RUBB,
New York.

You are right. Edith Ellis knows the art of stagemanship from the nailing down of the carpet to the carrying off of the final applause of the audience. She has been a producer, a manager, an actor, playwright, pretty much all over the country. She is at present, probably among other ventures, adapting a play from the Russian, for The Klaws. Rachel Crothers, author of "39 East," "The Little Journey" and other plays, has also a wide knowledge of stagecraft as has Mrs. Lillian Trimble Bradley who staged "The Crimson Alibi" and "Come Seven."

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